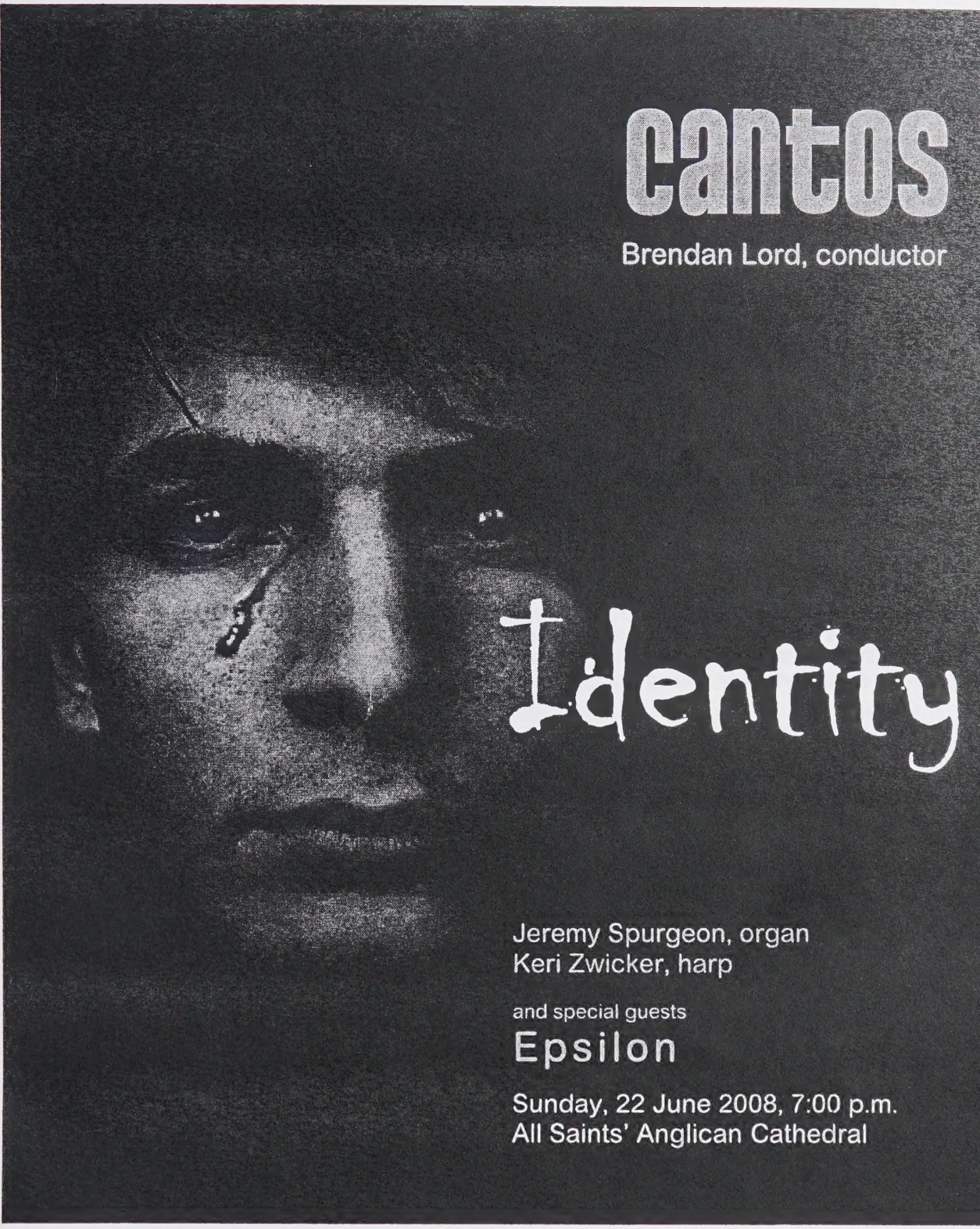

cantos
Brendan Lord, conductor
Identity
Jeremy Spurgeon, organ
Keri Zwicker, harp
and special guests
Epsilon
Sunday, 22 June 2008, 7:00 p.m.
All Saints' Anglican Cathedral

Programme

Cantos Sagrados ..... James McMillan (b. 1959)

Jeremy Spurgeon, organ
Canadian premiere

1. Identity
2. Virgin of Guadalupe
3. Sun Stone

Attende domino ..... Pierre Villette (1926-1998)

I Am the Great Sun ..... Jussi Chydenius (b. 1972)

intermission

Epsilon *Caleb Nelson, tenor; Nathan Willis, tenor; Brett Ludwig, baritone; Kyle Carter, bass; Andrew Malcolm, bass*
program to be chosen from

The Book of Love ..... arr. Kyle Carter
Am I the Only One ..... arr. Tyson Kerr
Chicago ..... arr. Andrew Malcolm
Danny Boy ..... arr. Vox One
Change the World ..... arr. Caleb Nelson

Harpsonnets ..... James Bassi

Keri Zwicker, harp
Canadian Premiere

1. Shall I Compare Thee to a Summer's Day
2. How Like a Winter Hath My Absence Been
3. How Oft, When Thou, My Music, Music Play'st
4. Devouring Time, Blunt Thou the Lion's Paw

Llega la Hora ..... Kristopher Fulton (b. 1978)

Seek Him that Maketh the Seven Stars ..... Jonathan Dove (b. 1959)

Jeremy Spurgeon, organ

Please join us for a reception in the Cathedral Hall following the concert.

Program Notes

James MacMillan is one of Scotland's preeminent composers of the 20th and 21st century. His synthetic style inte grates compositional techniques from the Renaissance, Baroque and modern eras with the primary goal of ex pressing an extramusical idea. The result can be characterized by blatant juxtaposition of harmonic languag creativity with form, exploitation of textural possibilities, and directly affective delivery of text.

Cantos Sagrados (Sacred Songs) takes as its starting point the intensely powerful poetry of Latin American poet Ariel Dorfman and Ana Maria Mendoza. The coupling of these poems, concerned with political repression an injustice, with traditional Catholic texts magnifies the horrific discrimination of oppressed peoples in Latin Amer ica and Mexico in the 1950's and 60's.

"Identity" depicts a frenetic telephone conversation between a priest and an individual at the scene of the discov ery of a mutilated body, which has washed onto the riverbank. The priest and the individual at the scene are eac assigned a layer in MacMillan's three-layer texture; the third layer comprises the organ which functions as th instrument of death throughout the piece. Its role as such is established immediately with the stabbing chord which open the piece and remain prevalent throughout the first movement. The movement closes with a chorale like setting of an excerpt from the Requiem Mass.

The second movement, "Virgin of Guadalupe", fuses bitextuality and bitonality with elements of isorhytmic mote Also in three layers, the middle layer (comprising the alto and tenor voices) creates a halo of sound for Mendoza' poem which is set in the highest voices (and the uppermost layer). The rosary is used as the primary determinan harmonic structure and form — the numbers 3, 5, and 10 feature prominently throughout the movement. For ex ample, the color (the repeated melodic line) in the uppermost layer is repeated 10 times, and the halo of sound i the second layer is composed of 3rds and 5ths and changes to new pitch-classes after five repetitions. The orga enters partway through the movement with a continuation of the stabbing chords from "Identity", but move quickly into violent dissonance and rhythmic chaos, depicting the massacre of the poetic subject's brothers an sisters.

The final movement, "Sun Stone", opens with a slow-moving chorale, the cloud of death that hangs over the entir movement. The choral entry of the same musical material sets three lines of the Nicene Creed as an underpinnin to Dorfman's poem — a vivid description of a soldier who begs for the forgiveness of the prisoner whom he i about to execute. By pairing these texts MacMillan draws a parallel between the sacrifice of Christ and the deat of the prisoner. The poetic text is delivered in an ominous chant-like fashion throughout the movement until th moment at which prisoner is shot. At this point, introspective chant turns to near-shouting and heartbeats rac until the soldier pulls the trigger. The final minute of the piece depicts the grief stricken soldier as he begs for for giveness from the prisoner's lifeless body.

Attende domine is one of Pierre Villette's most ambitious choral works. Centered around a recurring descendin whole-tone motif, the piece is divided into eight sections, setting two lines of the Gregorian chant text in eac section. The influence of the music of Poulenc and Massien is particularly evident in the dense texture and adven turous chromaticism which is prevalent throughout.

Jussi Chydenius sings bass in the acclaimed vocal ensemble, Rajaton. His setting of Charles Causley's poem, "I Ar the Great Sun" contrasts disappointment and outrage over human ignorance. Each line is set repeatedly an grows in emotional intensity with each statement. The piece ends in disgust that the abundance of gifts "I" hav

given "you" have been wasted and ignored, and declares that "you" have no one to blame for 'your' unhappiness but yourself.

Composed in 2005, James Bassi's Harpsonnets set four of William Shakespeare's beloved sonnets for harp and choir. Each of the four sonnets in the Bassi's song-cycle focuses on a different aspect of love and the loved one — the eternal beauty of love, the loss of a loved one, the passion and flirtation that accompany young love, and the immortality of love through verse. Bassi takes a direct homophonic approach to the text throughout and uses contrasts in dynamic and articulation as his primary means of expressing the individual lines of the each of the sonnets.

Jonathan Dove writes the following about "Seek Him that Maketh the Seven Stars":

The theme of light, and star-light in particular, is an endless source of inspiration for composers. I came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts' annual Service for Artists: I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain 'Seek him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity.

Texts & Translations

Cantos Sagrados

1. Identity

What did you say – they found another one?
-- I can't hear you – this morning
another one floating
in the river?
talk louder – so you didn't even dare
no one can identify him?
the police said not even his mother
    not even the mother who bore him
    not even she could
they said that?
the other women already tried – I can't understand what you're saying,
they turned him over and looked at his face, his hands they looked at,
    right.
they're all waiting together,
silent, in mourning,
on the riverbank,
the took him out of the water\he's naked
    as the day he was born,
there's a police captain
and they won't leave until I get there?
He doesn't belong to anybody,
you say he doesn't belong to anybody?
    tell them I'm getting dressed,
        I'm leaving now
    if the captain's the same one as
        last time
    he knows
        what will happen
        that body will have my name –
        my son's my husband's
            my father's
        name
I'll sign the papers tell them
    tell them I'm on my way,
        wait for me
and don't let that captain touch him
don't let that captain take one step closer
    to him.

Tell them not to worry:
I can bury my own dead.

Ariel Dorfman (translated by Edie Grossman)

Libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu: Libera eas
De ore leonis ne absorbeat eas
tartarus, ne cadant in obscuram.

Deliver the souls of all the faithful
departed from the pains of hell
and from the depths of the pit: deliver them
from the lion's mouth, that hell devour
them not, that they fall not into darkness.

from the *Requiem Mass*

2. Virgin of Guadalupe

Sweet Virgin of Guadalupe,
oh virgin of the gentle eyes,
dark-eyed virgin,
good Lady, my love, painted
by God's own hand
on the cloak of the Indian Juan Diego,
Sweet virgin, my love,
who commanded the bishop
to build you a shrine,
where my brothers the Indians lived
in Tapeyepac in Mexico,
outside the city. Flogged and burned
were those poor little ones,
despised, deceived and mocked,
my brothers the Indians.
A thousand times mistreated,
a thousand thousand killed.

What did you say to the bishop?
"You will build me a house
outside the city, where I will wait,
where I can hear the cries,
the pleas of my Indian children."

Sweet Virgin of Guadalupe,
oh virgin of the gentle eyes,
dark-eyed virgin, my girl,
my love, I want to ask you
this question, dear mother:

Why is it that in Spain,
on the far side of our hills and valleys,
across the sea,
why is there
another Virgin of Guadalupe,
Patron Saint of the Conquerors?
men with great beards,
men on horses,
men with swords and fire,
who crush and burn our homes,
and the Indians,
your children,
still inside?

Why is it, Sweet Virgin,
sweet mother,
why is there another Virgin of Guadalupe,
"Patroness of the Conquerors"?

Ana Maria Mendoza (translated by Gilbert Markus o.p.)

Salve Mater Coeli porta
Virga florens et exorta
David is prosapia.

Hail Mother, portal of heaven
Flowering Virgin, sprung
from the line of David.

Latin hymn

3. Sun Stone

They put the prisoner
against the wall.
A soldier ties his hands.
His fingers touch him – strong,
gentle, saying goodbye.
-- Forgive me, compañero –
says the voice in a whisper,
The echo of his voice
and of
those fingers on his arm
fills his body with light
I tell you his body fills with light
and he almost does not hear
the sound of the shots.

Ariel Dorfman (translated by Edie Grossman)

Ex incarnates est de spritu sancto
Ex Maria Virgine, et homo facus est.
Crucifixus etiam pro nobis.

He became incarnate of the Virgin Mary,
and was made man,
For our sake he was crucified.

from the Creed

Attende domine

Attende domine
et miserere,
quia peccavimus
Omnium Redemptor
Adte Rex summe
Omnium Redemptor
Oculos nostros
sublevamus flentes.

Hear us, O Lord,
and have mercy
for we have sinned against thee
Redeemer of all.
To thee, Sovereign King,
Redeemer of all,
we raise our eyes
in weeping.

Attennde,
Exaudi, Criste supplicantem preces.

Listen, Christ,
to the prayers of your servants.

Attende domine,
et miserere,
quia peccavimus tibi,

Hear us, O Lord,
And have mercy,
for we have sinned against thee.

Dextera Patris,
Lapis angularis.
Via salutis Janua coelestis,
lapis angularis.
Attende domine.

Thou are at the right hand of the Father,
Cornerstone,
Way of salvation
and Gate of Heaven.
Hear us, O Lord.

Abluc nostril,
maculas delecti,
Attende domine miserere.

Wash away the stains of our sins.
Hear us, O Lord,
and have mercy.

Amen.

Amen

Latin hymn

I am the Great Sun

I am the great sun, but you do not see me,
I am your husband, but you turn away.
I am the captive, but you do not free me,
I am the captain but you will not obey.
I am the truth, but you will not believe me,
I am the city where you will not stay.
I am your wife, your child, but you will leave me,
I am that God to whom you will not pray.
I am your counsel, but you will not hear me,
I am your lover whom you will betray.
I am the victor, but you do not cheer me,
I am the holy dove whom you will slay.
I am your life, but if you will not name me,
Seal up your soul with tears, and never blame me.

Charles Causley

Harpsonnets

Sonnet 18 | Shall I Compare Thee to a Summer's Day

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Sonnet 97 | How Like a Winter Hath My Absence Been

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness everywhere!
And yet this time removed was summer's time,
The teeming autumn big with rich increase,
Bearing the wanton burden of the prime,
Like widowed wombs after their lords' decease:
Yet this abundant issue seemed to me

But hope of orphans, and unfathered fruit,
For summer and his pleasures wait on thee,
And thou away, the very birds are mute.
Or if they sing, 'tis with so dull a cheer,
That leaves look pale, dreading the winter's near.

Sonnet 128 | How Oft, When Thou, My Music, Music Play'st

How oft when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap,
To kiss the tender inward of thy hand,
Whilst my poor lips which should that harvest reap,
At the wood's boldness by thee blushing stand.
To be so tickled they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips,
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

Sonnet 19 | Devouring Time, Blunt Thou the Lion's Paws

Devouring Time blunt thou the lion's paws,
And make the earth devour her own sweet brood,
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-lived phoenix, in her blood,
Make glad and sorry seasons as thou fleet'st,
And do whate'er thou wilt swift-footed Time
To the wide world and all her fading sweets:
But I forbid thee one most heinous crime,
O carve not with thy hours my love's fair brow,
Nor draw no lines there with thine antique pen,
Him in thy course untainted do allow,
For beauty's pattern to succeeding men.
Yet do thy worst old Time: despite thy wrong,
My love shall in my verse ever live young.

William Shakespeare

Llega la Hora

Llega la hora del olvido
los recuerdos se oscurcen
los arboles vuelven a la tierra
los mares a los cieos
el tiempo va retrocediendo
y tú te olvidas de mi

The hour of forgetting arrives
memories darken
trees return to the earth
the seas to the skies
time is receding
and you forget me

Llega la hora del eclipe
las luces ya desaparacen
los amore vuelven al pasado
los fuegos al espacio
el tiempo va retrocediendo
y tú te olvidas de mi

The hour of the eclipse arrives
the lights disappear
the planets return to the infinite
the fires to space
time is receding
and you forget me

Llega la hora de la sombre
las estrellas cambian de color
los amores vuelven as pasado
mientras te sigo mirando
el tiempo va retrociendo
y se que no vas a volver

The hour of the shadow arrives
stars change their colour
lovers return to the past
as I keep watching you
time is receding
and I know that you will not return

Kico Gonzalez-Risso

Seek Him that Maketh the Seven Stars

Seek him that maketh the seven stars and Orion
And turneth the shadow of death into the morning.
Alleluia, yea, the darkness shineth as the day, the night is light about me.
Amen.

Amos 5:8; Psalm 139

cantos

Soprano	Alto	Tenor	Bass
Megan Chartrand	Lorna Arndt	John Brough	Jonathon Adams
Kimberley Denis	Catherine Benavides	John Huck	Kyle Carter
Jessica Fontaine	Joy Berg	Doug Jahns	Chris Giffen
Christine Jones	Kathleen Conway	Guillaume Laroche	Yu-Ting Lin
Carole Kube	Lana Cuthbertson	Brett Ludwig	Andrew Malcolm
Odette Lackey	Tamara Guillaume	Caleb Nelson	Damon McLeod
Gillian Scarlett	Colleen Jahns	Nathan Willis	Adam Robertson
Kathleen Skinner	Brynn McDonald		Anthony Wynne

Special thanks to...

Jeremy Spurgeon for his amazing work at the organ and for his assistance at All Saints' Anglican Cathedral; Dr. Leonard Ratzlaff for his encouragement and guidance in the preparation of this recital; Dr. John Brough for his assistance with sectionals in the choir; Nathin Bye, Terry Lord, and Stephanie Lord for their assistance with the post-concert reception; Christine Jones for her assistance at the keyboard in rehearsals; Rob Kamaleddine for his assistance with the program notes; David Archer for Stage Managing; Adam Arnold for his work as usher; and all the choristers to whom I am deeply indebted for their willingness to share their gifts, their time and their experience as musicians for this recital.

Music at Convocation Hall

Music at Convocation Hall II

Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, cello
Roger Admiral, piano
Ken Read, bass trombone
Brian Jones, percussion
Angela Schroeder, conductor

Friday, April 18, 2008
7:15 pm *Pre-Concert Introduction*
by the **Composers**
Main floor, Convocation Hall
8:00 pm *Concert*



Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Preludes, Book II (2000, revised 2003) — Howard Bashaw (b. 1957)

I. Kaleidoscope Reemerging
II. … and again
III. Toccatella 1: Contraverse
IV. Contrapunctus 1: Counter-Angst in Measures Trebled
V. Toccatella 2: A Post-1900 Phase
VI. Contrapunctus 2: 4:3 Phase with Mirror Inversion Canon
VII. Behind a Quiet (in memory, Erneto Lejano)
VIII. Interlude: Between Quiets
IX. Behind Another Quiet—To The Edge (in memory, Marek Jablonski)

Roger Admiral, piano

die Frist ist abgelaufen (2008)* — Andriy Talpash (b. 1974)

I. die Erinnerung
II. die Frist
III. der Lauf

Guillaume Tardif, violin
Tanya Prochazka, violoncello
Roger Admiral, piano
Brian Jones, percussion

Music for Trombone and Piano (1998) — Howard Bashaw

Fragments and Episodes I
Tapestry: Scales
Fragments and Episodes II
Yet Again …
Fragments and Episodes III
Skitter
Fragments and Episodes IV

Ken Read, bass trombone
Roger Admiral, piano

Intermission

Hosu (1986; rev.1989) — Howard Bashaw
The Mountain; The Lake; The Waterfall

Roger Admiral, piano

g h o s t s (2008)* — Mark Hannesson (b. 1968)

Guillaume Tardif, violin
Tanya Prochazka, violoncello
Mark Hannesson, live electronics

Seven St. Maur Poems (2007-2008)* — Howard Bashaw

I. Missing leaves (from *autumn*)
II. Ripple (from *waterfront amour*)
III. Print 4 (from *snapshot amour*)
IV. Leaves (from *prairie lament*)
V. Interlude
VI. Goodbye (from *prairie lament*)
VII. Stagnant pool (from *spring*)
VIII. Stop (from *interlude iii*)

Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, violoncello
Roger Admiral, piano
Brian Jones, percussion
Angela Schroeder, conductor

*First performance

Program Notes

Preludes, Book II

Following in the footsteps of my first book, this second book contains piano preludes that, again, are both technically demanding and stylistically diverse – to the point that conventional definition of "prelude" might well be brought into questions. While each prelude in this second book can stand as an independent work, they were, nevertheless, composed as a unified, specifically order, collection. Of note here are the last three: a set within the set containing linked preludes dedicated to the memory of Ernesto Lejano and Marek Jablonski.

Preludes, Book II was commissioned through the CBC Radio Music Department, with the premiere given by Haley Simons.

***die Frist ist abgelaufen* (2008)**

I. die Erinnerung
II. die Frist
III. der Lauf

die Frist ist abgelaufen is loosely translated as 'the time is up'. This composition was inspired by a 'German' dream I had one night after reading critical analyses of Swiss/German writer Friedrich Dürrenmatt's stage plays. While I make no attempt to link this piece to Dürrenmatt's 1977 *Die Frist* (The Waiting Period), the play stimulated a way of thinking about time.

Time, in its many conceptions, has been the focus of several of my compositions. Each movement in *die Frist ist abgelaufen* approaches the notion of 'time being up' somewhat differently. Die Erinnerung -- the remembrance of something -- speaks to the issue of memory as enduring time and asks if memory allows for 'time to be up.' Deadlines and waiting - die Frist - are characterized by freneticism and insecurity, an impatience for 'time to be up'. Der Lauf, a current, drift, or motion, presents the passage of time as a slowly evolving static field - a seeming endlessness - whose constituent elements are active rhythmic patterns.

–Andriy Talpash (2008)

Music for Trombone and Piano

An homage to John Cage, the aleatoric *Fragments and Episodes* can be performed in different ways. It provides opportunity for the musicians to create sporadic, impromptu dialogues, which, in turn, have potential for suggesting a range of conversational effects (agreement, disagreement, indifference, surprise, defiance, interruption, dismissal, etc.). The interaction between the two musicians is thus as much psychological as it is musical.

Based on just one unifying motive (the ascending scale), the trombone and piano parts are not strictly coordinated in the movement *Tapestry: Scales*; the two voices combine casually to produce a calm, floating texture exhibiting continuous variation. Notated in the usual way, the lamenting *Yet Again* features the trombone's capacity for quiet, lyrical expression. Although never quite seeming to agree on one tempo, the trombone and piano parts in *Skitter* unfold similarly as motivic cells or phrases, repeated and expanded.

Music for Trombone and Piano was commissioned through The Canada Council for the Arts by trombonists Ken Read and Andrew Clayden, and pianist Corey Hamm.

Hosu

Should this senseless raging and storming upon the piano, where not one idea can be intelligently expressed in a half-hour, this abhorrent and rude treatment of a grand concert piano, combined with frightful misuse of both pedals, which puts the hearer into agonies of horror and spasms of terror, ever be devoid of feeling and reason? This is to be called music! Music of the future! The beauty of the future style! Truly, for this style of music, the ears must be differently constructed, the feelings must be differently constituted, and a different nervous system must be created!
-- Friedrich Wieck (1785-1873), *Piano and Song* (English translation by Mary P. Nichols, 1875)

With passionate reactions of this sort to music and performance, one can only wonder what Friedrich Wieck (piano pedagogue and father of Clara Schumann) might have been inspired to say had he heard a performance of *Hosu*. Indeed, one can only wonder. One might conclude, however, that *Hosu* – especially in its 'raging and storming' sections – would be a shoo-in for representing Wieck's 'music of the future'; and, by extension, that Hosu would then be music for the contemporary performer, audience, and nervous system. As for influences, the stormy, virtuosic first movement might bring Franz Liszt to mind; the layered, atmospheric second movement, Claude Debussy; and the toccata-like third movement, both J.S. Bach and György Ligeti. First performed by Barbara Pritchard, *Hosu* has emerged as the cornerstone of my repertoire.

g h o s t s for violin, cello and live electronics

Just like the spirit type of ghosts, the piece "g h o s t s" exists in 2 planes, in this case, the heard and the unheard. "g h o s t s" is a piece for violin and cello in which the sound of the instruments is altered by the electronics processing. This processing makes the instruments sound less real and more unnatural. At the same time another layer is present in the piece, the unheard. While listening to the piece the audience is being exposed to infrasonic waves. These are sound waves that are too low to be heard as sound by humans. The body can feel these waves, but not hear them. It is thought that infrasound is responsible for the feelings of fear, dread and sorrow that are often attributed to ghost sightings.--

Seven St. Maur Poems are from *a well-tempered tellurion* (inkling press, copyright 2004), a book of original Canadian tanka by the Edmonton-based poet Gerald St. Maur. Poems used with the kind permission of the author.

Missing leaves

The leaves that rested
lightly on the patio,
taken by the wind
and swept into the corners
of my memories and dreams

Ripple

More often alone,
Hoping the water's ripples
will mask my true face;
but how long can my make-up
conceal the ravages of love?

Print 4

You promised to come,
but all I get is paper,
perfumed excuses;
even your framed photograph
is less and less convincing

Leaves

You have made this fall
a walk among the remains
of red maple leaves,
the palms of open hands stained
by the many severed wrists

Goodbye

I kissed you goodbye
so often I did not see
the very last time
when your eyes looked straight at me,
through me, and so far beyond

Stagnant pool

Beneath a clear pool,
garlanded with pink and white
clusters of petals
a curious man peering up
from Alice's wonderland

Stop

If no stop to time
I fear it will outrun me,
leaving me to rot;
but if no stop, then no start!
Let it try and catch me now…

Kathleen Corcoran has performed as a soloist with the Edmonton Symphony Orchestra, Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, Pro Coro Canada and Alberta Baroque Ensemble. Recent performances in the United Kingdom include guest appearances in Brighton and at the Arundel Festival. She studied with Harold Wiens at the University of Alberta and has participated in masterclasses with Richard Miller, Elly Ameling, John Wusstman, Vera Rosza, Edith Wiens and Gerald Moore.

Kathleen has been guest clinician and adjudicator throughout Western Canada and Hong Kong. She currently is the Director of Music and heads the Vocal Division at the University of Alberta, Augustana Campus.

Highlights of upcoming performances include recitals in Amsterdam, Vancouver, Boston and Kyoto.

In addition to an extensive history of chamber music and recital performances that include CBC broadcasts and collaborations with leading artists such as Malcolm Bilson, George Crumb and Bobby McFerrin, Canadian violinist **Guillaume Tardif** has appeared as guest soloist with orchestras in Canada, United States, Hungary, Brazil and Peru. Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music where he studied violin with Oleh Krysa, Guillaume Tardif previously obtained a First Prize in Violin with Great Distinction from the Conservatoire de Musique du Québec as a student of Jean Angers, and earned different awards at the Canadian Music Competition.

As soloist and concertmaster, Dr. Tardif has performed with many orchestras including the Lima Philharmonic, the Pairiba Symphony (Brazil), the Eastman Virtuosi, the Eastman String Ensemble (which he co-founded), the New Eastman Symphony, the Remenyi Chamber Orchestra (Hungary), the Amadeus Ensemble and the Brandon Chamber Players, in venues such as the Eastman Theatre, Alice Tully Hall, the Glenn Gould Studio, the Grand Theatre de Quebec, and the Hungarian National Academy of Sciences in Budapest.

Dr. Tardif is author of many arrangements for solo violin, including Tartini's Il trillo del diavolo, a set of variations entitled La commedia dell'arte, and cadenzas for works by Mozart and Paganini. Recent recordings include Virturoso Encores with pianist Judy Kehler Siebert and From the Library of Joseph Szigeti.

Originally from Australia, **Tanya Prochazka** pursued her cello studies at the Conservatoire in Paris with Andre Navarra and at Indiana University with Janos Starker. Her solo and chamber music careers have taken her to all the corners of the globe.

Tanya has recorded CDs with artists Stéphane Lemelin (French Cello and Piano Music, *American Cello Masterpieces*), Janet Scott Hoyt (*The Passionate Englishman*), Milton Schlosser (*Grieg Sonata, Bohemian Woods*), the University of Alberta's Madrigal Singers (Tavener's *Svyati*) and Jacques Després of *The New Goldberg Variations*. Most recently released is her performance of Dvorák's *Cello Concerto* with the University of Alberta Symphony Orchestra.

Roger Admiral coaches contemporary chamber music at the University of Alberta. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is also part of Duo Kovalis with Montreal percussionist Philip Hornsey. Roger is co-artistic director of Edmonton's Plexoos Ensemble.

Ken Read, trombonist, has performed with the Royal Regiment of Canada Band, the Toronto Symphony Orchestra, the Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, the Edmonton Symphony Orchestra, the Tommy Banks Orchestra and the Citadel Orchestra.

Also active as a soloist and chamber musician, Ken has performed frequently on all the major Edmonton stages as a soloist, improviser, and chamber musician, including the Winspear Centre, and the Yardbird Suite.

Ken has premiered and recorded numerous scores written for him and his ensembles. Roger Deegan, John McPherson, George Andrix, Gordon Nicholson, Carl Derfler, Howard Bashaw, Thom Golub and Dave Wall, among others, have written new works for him and his groups, and he has recorded frequently for CBC and other companies, including Arktos Recordings Limited: Bashaw: Music by Howard Bashaw as a soloist, and Prairie Brass: Brass Music by Roger Deegan as an ensemble player.

Ken was a member of the **NowAge Orchestra,** and a founding member of **Triceratops,** and of **MULE**, an experimental duo with composer and guitarist Dave Wall. He started the **Pergolesi Brass**, and collects music by Edmonton composers using the sometimes electronically enhanced resources of the solo bass trombone.

Ken heads the Edmonton Trombone Studio, is the Music Director for the Ritchie Trombone Choir, and is Program Director for the Edmonton Northern River Karate School Association.

Brian Jones began his professional career in 1968 when he joined the Edmonton Symphony. Further studies lead him to Los Angeles with Forrest Clarke and Earl Hatch. Brian performed with the UCLA and Pasadena Orchestras and won first prize in their Southern California Percussive Arts Society Timpani Competition. Summer studies included the National Youth Orchestra and three summers at the Music Academy of the West in Santa Barbara. In 1973 Brian joined the Cape Town Symphony Orchestra. Besides the large symphonic repertoire performed, Brian also performed regularly with the opera and ballet orchestras. In

1975 Brian returned to the Edmonton Symphony as Principal Percussionist.

He has performed as soloist in the Milhaud Marimba Concerto, Concerto for Percussion by Allan Bell, and the Bartok Sonata for Two Pianos and Percussion in its symphonic version. Many of Brian's students have become professional musicians across Canada and the United States.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After three years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the D.M.A. in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout the province. She is a contributor in two volumes of the Teaching Music Through Performance in Band series, which profile wind literature for all levels of instrumental instruction, published by GIA.

Originally from White Rock, British Columbia, **Howard Bashaw** is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France.

Dr Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. Recent works for ensemble include saxophone and piano (William Street and Roger Admiral), the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Société de musique contemporaine du Québec, a concerto for the Hammerhead Consort and the Edmonton Symphony Orchestra, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for solo piano were premiered by Roger Admiral (Minimalisms II), Marc Couroux (Form Archimage), Corey Hamm (Preludes Book 1), Haley Simons (Preludes, Book 2) and Barbara Pritchard (Hosu). Selected by the performers, his piano music has occurred in both national and international piano performance competitions.

Dr Bashaw is a member of the Canadian Music Centre.

Mark Hannesson began his musical life as a trumpet player in Winnipeg, MB. Experiences range from jazz to rock and classical to hip hop. He completed a Bachelor degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw.

He is presently a doctoral candidate in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective.

His musical output is divided evenly between works of electronic media and that for acoustic instruments with a focus on integrating the two. Works of his can be heard on the CEC compact discs *Cache 2000* and *Discontact III* and on the Boreal Music Society (BEAMS) compact disc *Unsound* as well as on the Sonus website.

Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Québec, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

In 2007 Andriy Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of Plexoos Ensemble.

Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta.

Upcoming Events

April
22 Tuesday, 5:00 pm
Hear's To Your Health
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Rachmaninoff Elegiac Trio No. 1
Schubert Trio in B-Flat Major,
D. 898
Foyer, Bernard Snell Auditorium, Walter
MacKenzie Health Sciences Centre,
University Hospital
Free admission

24 Thursday, 8:00 pm
Visiting Artist Recital
Jassen Todorov, violin
William Corbett-Jones, piano
Mozart Sonata in B Flat, K 454
Szymanowski Three Paganini Caprices
Ysaye Solo Sonata No. 5
Ravel Sonata
General admission at the door: $10
Free admission to University of Alberta
staff and students

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. For verification of concerts and events, please visit our website: *www.ualberta.ca/music* or call 492-0601 to confirm concert information

The University of Alberta Department of Music presents:

Music at Convocation Hall



"Chamber Winds"

Angela Schroeder – Conductor

Sunday, September 14, 2008
1:15 pm – Pre Concert Lecture: Dr Angela Schroeder
2:00 pm – Concert

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Petite Symphonie (1885) — Charles Gounod (1818-1893)

i. Adagio; Allegretto
ii. Andante Cantabile
iii. Scherzo
iv. Finale

Divertissement pour Instruments à Vent, Op. 36 (1890) — Emile Bernard (1843-1902)

i. Andante sostenuto; Allegro molto moderato
ii. Allegro vivace
iii. Andante; Allegro non troppo

Intermission

Sept Danses d'apres le ballet "Les malheurs de Sophie" pour 10 instruments à vent (1970) — Jean Françaix (1912-1997)

i. Le jeu de la poupée
ii. Funérailles de la poupée
iii. La presentation des petits amis
iv. Variation de Paul
v. Pas de deux entre Sophie et Paul
vi. La goûter
vii. Danses des filets à papillons

Serenade for Wind Instruments (1898) — Arthur Bird (1856-1923)

i. Allegro moderato
ii. Adagio; Allegretto grazioso
iii. Allegro assai
iv. Allegro energico

Shelley Younge, Lindsay Elford – flutes
Beth Levia, Matt Jaffray – oboes
Jeff Campbell, Amber Campbell – clarinets
Diane Persson, Matt Howatt – bassoons
Allene Hackelman, Olwyn Supeene – horns

Program Notes
by Andrea Eng

Emile Bernard (1843-1902)

Composer (Jean) Emile (August) Bernard was born in Marseilles, France and studied both piano and organ at the Paris Conservatoire. He went on to become the organist for the church of Notre Dames des Champs in Paris, a post that he held from 1887 to 1895. Bernard composed a variety of works between 1875 and 1902, most of which are for keyboard or chamber ensemble, although he also wrote sacred vocal works including two cantatas. One of his first published compositions, *Fantasie et Fugue* (1877) for organ, won the Société des Compositeurs de Paris prize.

Divertissement, Op. 36 was composed for and premiered by the Parisian Société des instruments à vent in 1894. It demonstrates Bernard's characteristic serious and reflective side, and is not quite as lighthearted as one might expect from a divertimento. Nonetheless, the lyrical lines of the piece allow for each player to display their individual instrumental style through various solos, changing styles, effects, and tempi. The first and third movements each begin with slow introductions that open to more lively musical scenes and the entire work is beautifully framed by the music of the slow introduction that returns immediately before the finale.

Charles Gounod (1818 - 1893)

Charles-François Gounod was a highly prolific French nationalist composer who wrote for many different instruments in a wide variety of musical genres, however, today he is best known for his operas, particularly *Faust* (1859) and *Roméo et Juliette* (1867).

Gounod's father, François-Louis was a painter and sculptor, and his mother, Victoire Lemachois, was a pianist and artist. After his father's death (when Charles was only 5 years old), his mother supported the family by establishing a piano studio in her home, this was where he got his earliest musical training. Gounod eventually studied piano and music at various boarding schools, and entered the Paris Conservatoire in 1836 to study counterpoint and fugue. He first competed for the Grande Prix de Rome in 1837 with his cantata *Marie Stuart et Rizzio* and placed second. In 1839, at the age of 21, he finally won the Grande Prix de Rome with his cantata *Fernand* (1839).

After four years of study in Rome, Gounod returned to Paris and took up as position at the Séminaire des Missions Etrangères as the *maître de chapelle*. He briefly took up seminary studies in 1847, only to abandon them in 1848. He got married shortly thereafter to Anna Zimmermann and began his career as a composer in earnest.

After a successful commission of his first opera *Sapho* (1851) for the Paris Opéra in 1851, Gounod became both the director of the Paris Orphéon and the director of vocal instruction in the public schools of Paris and through these connections began receiving commissions for large scale vocal works that eventually lead to more commissions for the Paris Opéra, including the 1858 commission for the opera that would become *Faust*.

During the Franco-Prussian war (July 1870 - May 1871), Gounod moved his family out of Paris and into a home near Dieppe for their safety, and they eventually continued on to England in the fall of 1870. In 1871 he met and was befriended by Georgina Weldon, an amateur singer and the estranged wife of a wealthy Englishman. The friendship took a somewhat scandalous turn and Gounod's wife, Anna, returned to Paris with the children shortly thereafter. Gounod remained in England, living in Mrs Weldon's home until 1874 when he returned to France to reunite with his family.

After returning to Paris he continued with operatic composition, but also began to work with more religious subjects and genres. His catholic faith had always been a strong and central part of his personal life, and now he was beginning to compose more religious works than he had previous in his career, such as the historical fresco *Cinq mars* (1876) and the massive *Messe du Sacré-Coeur de Jésus* (1876). It was also during this late point in his career that he began working more frequently with small-scale works and composing for chamber ensembles. It is from this late point in Gounod's career that we get his *Petite Symphonie* (1885), which is widely considered to be one of the finest pieces for wind ensemble from the 19th century. The *Petite Symphonie* was written for his friend Paul Taffanel, an internationally renowned flute virtuoso and founder of the Société de musique de chambre pour instruments à vent. Written for two flutes, two oboes, two horns, two clarinets, and two bassoons, the *Petite Symphonie* displays not just flute virtuosity, but that of all the instruments. Although on a smaller scale than his operas, this work is full of the characteristic Gounodian melodies. These beautiful melodic lines built of brief and memorable flourishes that are spun out into an intricate musical design. The sophistication of the compositional details in the melody and well-balanced score exemplifies Gounod's mastery of compositional style and the tone colours of the French National school.

Arthur Bird (1856-1923)

Arthur Homer Bird was one of the first American born composers to gain international recognition in Europe. Bird received his early music education from his father and uncles who were composers and compilers of hymn music. In 1875, at the age of 19, he entered the Berlin Hochschule für Musik to study organ. He returned to North America in 1877 and was appointed the organist at St. Matthew's in Halifax, Nova Scotia where he remained until 1881. Bird's first compositions - mostly church and organ music, none of which has been published - date from this time in Canada. In 1881 he returned to Germany to begin formal compositional training and his compositions were noticed by Franz Liszt; the two composers soon became close friends, each an outspoken supporter of the other. After hearing Bird's A *Carnival* Scene (1886) a harsh music critic commented that Bird should be committed to an asylum, Liszt wrote to Bird to say that if Bird went, he would be happy to accompany him there.

Bird returned to the United States for a brief sojourn in 1886, during which the Milwaukee Musical Festival honoured him for his compositions. He then went back to Germany, where he remained for the rest of his life, eventually becoming the Berlin correspondent for the journal *Musical Leader* out of Chicago, and was published as a writer and critic for other prominent American musical journals.

Bird's *Suite in D, Op. 29* (1889) was also commissioned by French flautist Paul Taffanel and the Société de musique de chambre pour instruments à vent. Like Gounod, Bird wrote with Taffanel in mind, and this is shown in the highly virtuosic writing for the flute throughout the work.

Unlike many American composers of his time who tended towards a conservative or more 'classical' style of composition, Bird's music explores the variety of tonalities, colours, and harmonies of his European contemporaries, and particularly of his mentor, Liszt. This can be heard especially in the *Suite in D* as Bird uses traditional forms, but incorporates the uncommon key relationships, chromaticisms, and lively melodies of Late Romanticism, while still reflecting the bright optimism of his American sensibilities.

Jean (René Désiré) Françaix (1912-1997)

Jean Françaix was born in Le Mans, France into a very musical family. His mother was a singer and his father was a composer, pianist, musicologist, and the director of the Le Mans Conservatoire. Françaix's early musical studies were at home, and he then continued his studies at the Paris Conservatoire where he won the Premiere Prix for piano in 1930. A gifted pianist and interpreter, he toured extensively as a solo performer and later, with his daughter, Claude, as his duet partner. Françaix was also a highly prolific composer, with more than 200 works to his name ranging from operas to ballets to vocal works. He identified greatly with being a French composer and was quoted as saying that his musical aim was to give pleasure and "to do something that can be called "Français", with both an S and an X."

Françaix's *Sept Danses d'Après le Ballet "Les Malheurs de Sophie"* was composed for wind quintet 1970 and is based on the short ballet he wrote in 1935. The *Sept Danses* and the ballet are written after the popular 19th century French children's novel *Les Malheurs de Sophie* (Sophie's Misfortunes) written by Sophie Comtesse de Ségur. The novel, written in 1858 and dedicated to Élisabeth Fresneau, the granddaughter of the Comtesse de Ségur, consists of 22 short vignettes telling of the misbehaviours of 4-year-old Sophie and her adventures with her obedient cousin, 6-year-old Paul. As described in Comtesse de Ségur's dedication to her granddaughter, it is through these stories that Sophie learns the lessons needed to correct her behaviour, "She was angry, she became sweet; she was greedy, she became soothing; she was a liar, she became sincere; she was a thief, she became honest; and finally, she was mean, but she became good".

Movements I and II, entitled 'Le jeu de la poupée' and 'Funérailles de la poupée' tell the story of Sophie's new wax doll that she receives as a gift from her father. She loves the doll and plays with it, but then leaves it on the windowsill in the sun. The doll melts, creating the need for its funeral.

In movement III, 'La prèsentation des petits amis', Françaix depicts Sophie's playmates, Camille and Madeline; movement IV, 'Variation de Paul' is a dance for Sophie's cousin, and closest friend, Paul, and movement V 'Pas de deux entre Sophie et Paul' is set as a rollicking waltz with spins and pirouettes in their play. The final two movements 'Le goûter' and 'Danse des filets à Papillons' take place on Sophie's birthday. These tell the story of the tea set that Sophie is given as a birthday gift. Sophie decides to have a tea party for her friends. However, her mother and nanny won't let her make real tea, so she decides to use the water from the dog's dish and mixes it with clover leaves to make 'tea', she uses silver polish for 'cream' and crushed chalk for 'sugar'. Sophie's awkward attempts at the grown up tea service for her young friends can be heard in the 6/8 time signature interspersed with hemiloa. After she serves this mix to her friends, there is a sombre pause as the children and their 'tea' are discovered by Sophie's mother. They abruptly end the tea party, and Sophie's mother gives them butterfly nets so they can go out can play and catch butterflies while the maids clean up the mess. The four children's light dance is heard in the oboes and clarinets, as they chase the fluttering butterfly-flute. The fluttering insects and the chasing children rise in intensity and volume to the exciting and frenetic conclusion of their day.

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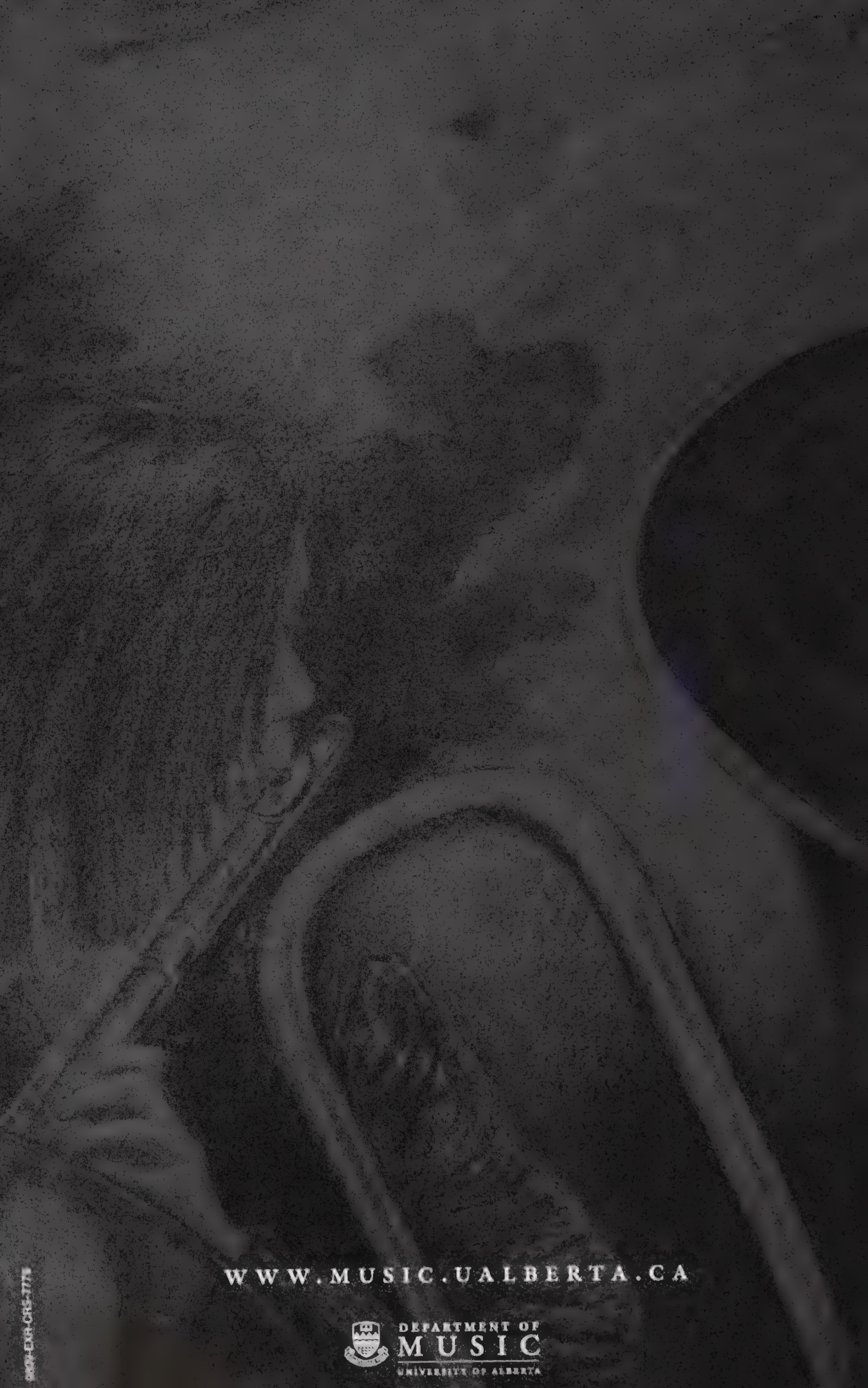
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DEPARTMENT OF
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The University of Alberta Department of Music presents:

HOMECOMING CONCERT



The University of Alberta
Symphonic Wind Ensemble, Academy Strings,
and members of the Academy Winds and Percussion
Angela Schroeder and Aaron Au, conductors

Sunday September 21, 2008 at 2:00pm
Convocation Hall, Arts Building

Homecoming 2008

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Canzon duodecimi toni from *Sacrae Symphoniae* — Giovanni Gabrieli (1557–1612)

Old Wine in New Bottles — Gordon Jacob (1895–1984)

Members of the University of Alberta Academy Winds and Percussion

Holberg Suite, Op 40 (1884) — Edvard Grieg (1843–1907)

University of Alberta Academy Strings

Intermission

Occident et Orient (1869) — Camille Saint–Saëns (1835–1921)

Fantasia in G — Johann Sebastian Bach (1685–1750) arr Goldman/Leist

University of Alberta "Fight Song" — Chester Lambertson

La Fiesta Mexicana (1948) — H Owen Reed (b. 1910)

University of Alberta Symphonic Wind Ensemble

University of Alberta Academy Winds and Percussion, 2008-2009

Flute
Adam Ferland
MaryGrace Johnstone
Jessica McMillan
Rebecca Reese

Oboe
Graeme Armstrong
Christa Erikson
Matt Jaffrey

Bassoon
Matt Nickel
Allison Querengesser

Clarinet
Ianna Ings
Christopher Mann
Morgan Richardson
Nita Sankar

Horn
Jackie Szaszkiewicz
Stephanie Wichuck

Trumpet
Katie Janhsen
Taina Lorenz Turner
Sara Mills
Brian Moyer

Trombone
Brett Feland (bass)
David Galloway
Craig Goeffic
Justin Kautz
Catherine Woodruff

Euphonium
Amy Beinert

Tuba
Samantha Sobota

Percussion
Tina Chia
Rebecca Ho
Stephen Stone
Veronica Tomcej
Patrick Watkins

Academy Strings

Violin I
Jessica Boyd
Alexandra Campbell
Benjamin Cheung
Simon Fung
Miriam Herbold
Alban Jungkind
Amy Kao**
Marie Krejar
Matthew Lee
Heather Mickalyk
Andrea Ortlieb
Lauren Ridge
Diana Sapozhnikov
Lauren Tyrrell

Violin II
Amanda Alstad
Gabor Bartók
Kim Berstch
Janet Chung*
Quinn Grundy
Krystal Mah
Justin McKibbin
Emilie-Anne Neeland
Agnes Pakozdi
Krista Quapp
Grant Sigurdson
Vikie Wang
Charles Wong

Viola
Deborah Chang*
Kenneth Heise
Julia Hui
Robin Leicht
Michelle Moroz
Darrell Soetaert
Jon Styles

Cello
Kathleen de Caen
Julia Dolman
John Fedor
Amy McClary
Erin McKay
Adrian Rys
Julian Savaryn*
Remko van den Hurk
Bryan Wong

Bass
Monica Jenkins
Marina Mohd Zaini
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie
Louis Rowe

**denotes concertmaster
*denotes section leader

University of Alberta Symphonic Wind Ensemble Personnel, 2008-2009

Flute
Twila Bakker
Kirsten Elliot
Mary Grace Johnstone
Jessica McMillan*
Genevieve Kalnins
Rebecca Reese

Oboe
Graeme Armstrong
Christa Erikson
Matt Jaffrey*

Bassoon
Matt Nickel*
Allison Querengesser

Clarinet
Ianna Ings
Christopher Mann
Ellie Neufeld
Collin Rattray (bass)
Morgan Richardson
Nita Sankar*
Kim Shire
Rachael Soong
Janna Trace

Saxophone
Jayson Erickson (alto)
Matthew Falk (alto)
Jesse Hay (bari)
Michael Morimoto* (alto)
Emily Schultz (alto)
Stewart Yaworski (tenor)

Trumpet
Ian Burgess
Mary Charbonneau
Maria Fuller
Katherine Janhsen
Sara Mills
Brian Moyer*

Horn
Jennifer Forbes
Jackie Szaszkiewicz*

Trombone
David Galloway
Craig Goueffic*
Harrison Lee (bass)
Graham Toobs
Catherine Woodruff

Euphonium
Amy Beinert*
Lawrence Dommer

Tuba
Ray Basaraba
Sidney M'sahel
Samantha Sobota*

Percussion
Jenna Anderson
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanowski*
Zach Smith

Piano
Kelly Kim

Harp
TBA

String Bass
TBA

*denotes section leader

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The University of Alberta Department of Music presents:

Faculty Recital



Organ Recital on the 1909 Casavant

Marnie Giesbrecht with **Joachim Segger**

Sunday, September 21, 2008 at 7:00 pm

First Presbyterian Church

10025-105 Street

100 YEARS

UNIVERSITY OF ALBERTA
Homecoming
SEPT. 18–21 2008

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Prelude and Fugue in A Major, BWV 536	Johann Sebastian Bach (1685–1750)
Prelude, Fugue and Variation, Op18 (1862)	César Franck (1822–1890)
Fantasie in E-Flat Major (1857)	Camille Saint Saëns (1835–1921)
Grand Choeur dialogué (1881)	Eugène Gigout (1844–1925)
Improvisation	Joachim Segger
Symphony № 6, Op 42 (1887) I. Allegro	Charles Marie Widor (1844–1937)
Choral and Variations on Veni Creator, Op 4 (1930)	Maurice Duruflé (1902–1986)
Rhapsody for Organ Duet (1992)	Naji Hakim (b. 1955)

Marnie Giesbrecht
Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician.

Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance and related subjects. She is also Adjunct Professor of Music at The King's University College and Co-Music Director (with Joachim Segger) at First Presbyterian Church in Edmonton. As music directors, Giesbrecht and Segger oversaw the restoration and renovation of the 1909 3-manual Casavant organ, completed in 2007.

She was national president of the Royal Canadian College of Organists from 2000 to 2002 and Co-Chair (with Joachim Segger) of Windspiration: Edmonton Organ Festival and RCCO national convention in 2007. Currently Giesbrecht and Segger are directing the RCCO Sundays at 3 Organ Recital Series and Marnie serves on the scholarships and educational committees (so do see her about learning to play the organ!) Dr. Giesbrecht is Chair of the Davis Organ Maintenance and Performance Trust Advisory Committee.

Marnie Giesbrecht performs and records with Joachim Segger as Duo Majoya. Their programs and CDs present a kaleidoscopic variety of organ duets, piano duets and organ and piano duos. Hear them playing a program of organ and piano duets at First Presbyterian Church on Sunday, January 11th, 2009 when they will give the premiere performance of "Destinations" for organ and piano by Cheryl Cooney.

Joachim Segger
Joachim Segger is a versatile musician who regularly performs piano solo and various duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester, N.Y., the University of Alberta, Canada and the Mozarteum in Salzburg, Austria, he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, N.Y.

Dr Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Joachim has given workshops on improvisation at national conventions in the US and Canada and was traveling clinician for the Royal Canadian College of Organists in 2005.

Segger's piano professors include Ernesto Lejano and Helmut Brauss (University of Alberta), Kurt Neumüller (Mozarteum, Salzburg), Cécile Staub Genhart (Eastman School of Music) and Menahem Pressler (University of Indiana). One of the youngest students at Eastman to receive the Performer's Certificate, he also won the Concerto Competition and performed the Prokofiev Piano Concerto No. 2 with the Eastman Philharmonia conducted by David Effron.

Joachim and his wife Marnie Giesbrecht collaborate as Duo Majoya.
In addition to playing piano duet repertoire, they play organ duets, and organ and piano duos. Their concert programs and CDs are broad in scope, including transcriptions, improvisations (Joachim) and new music. Their performances and recordings are received with critical acclaim. Works for organ and piano by several Canadian composers have been commissioned for Duo Majoya.
For more information, visit *www.majoya.com*

On behalf of the RCCO Sundays at 3,
Joachim and Marnie invite
and heartily encourage you to attend the
First Winona and Stuart Davis Memorial Concert
with virtuoso **French organist Vincent Dubois**,
on Sunday, October 5 at 3:00 pm
at the Winspear Centre for Music

Upcoming *Noon Hour Organ Recital* — Monday, September 29
at 12:00 pm, Convocation Hall, Arts Building, University of Alberta

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0809 FOR CRS 7779

The University of Alberta Department of Music presents:

Noon Hour Organ Recital



Organists

JANET CHUNG, MARNIE GIESBRECHT (FACULTY) AND JULIA HUI

Monday, September 29, 2008 at 12 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

UPCOMING EVENTS

Sunday, October 5, 3 pm
Sundays at 3 presents
Vincent Dubois, virtuoso French organist
First annual Winona and Stuart Davis Memorial Concert
Winspear Centre for Music
For details, 780 429 1655

Monday, November 17, 12 pm
U of A Noon Hour Organ Recital Series
Fun with French Symphonic Organ Music
Marnie Giesbrecht and student organists
First Presbyterian Church, 10025 - 105 Street
Free admission

Friday, December 12, 8 pm
Gerhard Krapf Memorial Tribute Concert
Gerhild Krapf, Marnie Giesbrecht, Jacobus Kloppers,
Eileen Armstrong and others
Convocation Hall, Old Arts Building, University of Alberta
For details, 780 492 9145

Program

Sonata No. 5 in C Major, BWV 529 — Johann Sebastian Bach (1685-1750)

Allegro
Largo
Vivace

Janet Chung

Dances from the Linzer Orgeltabulatur (1611/1613) — Anonymous

Marnie Giesbrecht

Praeludium in D, BuxWV 140 — Dietrich Buxtehude (1637-1707)

Janet Chung, organist

Prelude in F Major, BWV 556 — Johann Sebastian Bach

Basse et Dessus de Trompette ou de Cornet séparé, en Dialogue (1704) — Louis-Nicolas Clérambault (1676-1749)

Julia Hui

Praeludium und Fuge in C Major fur Orgel zu vier Händen (1808) — Johann Georg Albrechtsberger (1736-1809)

Janet Chung
Marnie Giesbrecht

Recording is not permitted without the consent of performers.

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8807-112 Street, Edmonton, AB T6G 2C9
780.492.3263

The University of Alberta Department of Music presents:

Music at Convocation Hall



Visiting Artist

Catherine Vickers, piano

Wednesday, October 1, 2008
7:15 pm Pre-Concert Talk by Dr Howard Bashaw
8:00 pm Concert
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

3 Klavierstueke, D946 (1828) — Franz Schubert (1797–1828)
Allegro assai
Allegretto
Allegro

...sofferte onde serene... (1976/77) — Luigi Nono (1924–1990)
for piano and tape

Intermission

Disappearances (1995) — Nicolaus A Huber (b. 1939)

24 Preludes, Op28 (1836-39) — Frédéric Chopin (1810–1849)
Agitato, Lento, Vivace, Largo, Allegro molto,
Lento assai, Andantino, Molto agitato, Largo,
Molto allegro, Vivace, Presto, Lento,
Allegro, Sostenuto, Presto con fuoco,
Allegretto, Allegro molto, Vivace, Largo,
Cantabile, Molto agitato, Moderato,
Allegro appassionato

Program Notes
by Andrea Eng

Franz Schubert (1797 - 1828)

Franz Schubert was born in Vienna in January of 1797 and began his musical studies ay home, first on violin (with his father), and later on piano (with his brother). At the age of eight he was offered a position as a singer in the choir of the imperial Hofkapelle that granted him entry into the prestigious Kaiserlich-königliches Stadkonvikt (Imperial and Royal City College). His first surviving compositions date from this time in his life, in particular his first published work, the *Fantasie in G* for piano duet (1810).

During his late teens, Schubert became enamoured with the poetry of the German Romantic poets such as Goethe, Körner, Hölty, and Kosegarten (to name but a few) and he began setting many of their poems to music at what now seems an almost superhuman pace. In these years he wrote some of his most beloved Lieder, including *Ganymede* (1817), *Die Forelle* (1817), and *An die Musik* (1817).

There is no record of Schubert ever having owned a piano of his own, an unusual situation for a composer of such fluidity and involvement in works for piano. For composition and performance, he seems only to have used pianos belonging to friends, family, and benefactors. Unlike many of the innovative compositions for piano by many of his contemporaries, Schubert's piano music is indeed composed for a very generic instrument, and does not use the extremes of the keyboard or have many markings for pedal. Such advances in the piano itself were only just becoming popular in Vienna in the early years of the nineteenth century. Regardless, in addition to the hundreds of Lieder, Schubert finished twelve piano sonatas (with another nine left unfinished), hundreds of waltzes and ländler, and numerous short, self-contained single-movement solo piano pieces such as the *Drei Klavierstücke*, written in late 1828, but unpublished until a full 40 years after his death, in 1868.

All three of the *Drei Klavierstücke* begin with a rush and intensity in the piano that easily creates a sense of urgency, but changes in a second section, each one into a different and distinct mood. All three are all reminiscent of the dance music that was so popular in Vienna at the time. The first piece, in E-Flat minor, establishes a rhythm of seemingly unrelenting triplets that build in intensity, and that allow select longer notes of the melodic line come to the fore. Schubert also uses silence to his advantage in this work, as long unexpected rests instill a feeling of anticipation that drives the movement forward. This intensity frames a restful section in which time seems suspended in the key of B Major. The second piece, in E-flat major, begins with a calm 6/8 melody, in quiet contrast to the gallop of the previous E-flat minor piece. The calm mood is ultimately interrupted by a quiet but incredibly intense, broken octave rhythm in the bass, under flurries of turns and accented chords in the treble and flavoured with unexpected chromaticism and dissonance. Schubert moves the through various keys before closing with a brief return to the materials of the calm opening section. The third piece starts much like the first, bright and intense in mood, but here in C major. As in the previous two pieces, Schubert introduces a contrasting section in which time seems to come to a standstill, here in a 3/2 metre and using an ostinato pattern of long–long–short–short chords. A melodic diversion in the treble brings the music back to the brightness and intensity of the opening and marking a close to the work as a whole.

Luigi Nono (1924 – 1990)

Luigi Nono was born in January of 1924 in Venice, Italy and studied composition at the Venice Conservatory from 1943 to 1945. Beginning in the summer of 1950, Nono became a regular participant in the summer classes at Darmstadt, first as a student of Edgar

Varèse, Pierre Boulez, and Karlheinz Stockhausen, and then (after 1957) as a teacher. As a result of his experiences during WWII, Nono became intensely involved in left–wing politics and the socialist movement in Italy, becoming a member of the Italian Communist Party in 1952. His political views are paralleled in his compositions, in which sounds and text are inextricably linked. Much of his work includes, or is exclusively composed for, electronic instruments as Nono began to find that the sounds and emotions he wished his music to evoke were not available to him using traditional acoustic means; his desire for drastic social change is reflected in this sudden shift in compositional material. This is demonstrated most effectively in a groundbreaking stage work *Intolleranza 1960* (completed in 1961), which was Nono's response to the racial intolerance, fascist violence, and exploitation he had witnessed.

Beginning in 1960, Nono retreated to the RAI Studio Fonologia in Milan to begin working almost exclusively with electronics both for composition and performance. In this period he drew heavily on socialist texts for his works, including texts written by Fidel Castro, Che Guevara, Karl Marx, and Malcolm X to name a few. The *Musica–manifeto no. 1* (1968), for example, uses material collected from Paris student protests of that same year.

...sofferte onde serene... (1976) was written for and dedicated to Nono's close friend, pianist Maurizio Pollini, and takes into consideration this performer's specific style and musical individuality in interpretation. This work, whose title can be translated as 'serene waves endured', was inspired by the feelings of loss (through death) that both Nono and Pollini had recently experienced in their respective families. In Nono's notes about the piece he writes that this common experience brought them even closer as friends "...in the sadness of the infinite smile of 'sofferte onde serene'..." Scored for piano and two-channel tape, this work has very detailed instructions for the placement of four speakers, two directly under the piano body and two facing out into the room. The sounds from the two speakers under the piano are intended to affect the sounds of the piano itself. The sounds from the tape are created by the pianist, pre-recorded, and are to be played in tandem with the live performer. These two aesthetics, live and pre-recorded, blend together to create in performance the "serene waves" of Nono's title.

Nicolaus A. Huber (b. 1939)

Nicolaus Huber was born in 1939 in Passau, Germany. He studied music composition in Munich with Günter Bialas from 1964-1967, with Karlheinz Stockhausen in Darmstadt in 1967, and – most significantly, from his own perspective – with Luigi Nono in Venice from 1967 to 1968. In 1969 Huber accepted a teaching position at the Folkswang-Hochschule in Essen, where he remained until his retirement in 2003. Like his mentor Luigi Nono, Huber was well read and closely involved with left-wing politics in both Germany and South America, and this invariably impacted his compositions.

Huber's works and lengthy compositional career can be divided into four major periods: a first phase (from the early- to late-1960s) where he sought a purification of musical language from the meaning forced upon it by middle-class traditions as well as a rejection of serialism due to its disconnect with the natural human behaviour patterns; a second phase (1969 to the mid-1980s) is marked by his growing activity in socialist politics and thus combines with his ideals of a purified musical material with progressive and social critique within the music; a third phase (from the mid-1980s to the mid-1990s) is when Huber began reflecting on canonized music material with a modern perspective, an example of which is his *Air mit 'Sphinxes'* (1987) which is a reflection on 'Sphinxes' from Robert Schumann's *Carnaval*; his further creative period began in the mid-1990s.

Disappearances was completed in 1995 and, like other works of this period, is characterized by a radicalization of Huber's concept of aural predictability. Both of the thirds and fourth phases of his compositional career are similar in their sources of

intellectual material for musical inspiration and also in their use of compositional ideas that portray the almost bittersweet tone of Huber's politically-aware post-modernism. *Disappearances* explores the concept of sounds being absorbed or disappearing into one another. Here Huber plays with the physical capabilities of the piano and asks: "What does the piano make from and after the touch of the pianist?" How does barely audible sound influence and colour a principal one? And how does becoming absorbed into (or disappearing into) one sound lead the listening away from the rhythm of each subsequent note's moment of attack? Huber also used two poems as source inspiration for the work, 'The *Zeitgeist*' by Scardanelli, and Paul Celan's *Tenebrae*. While the first poem lends itself as an over-arching theme for the work, the second poem, full of human and political bitterness, can be experienced particularly in the recitative like 'trilling' towards the end of the work. This moment seems to intone the words that Huber feels are recited by those human beings who are lost to the inhumanity, torture, and madness of conflict and war:

To the drinking-trough we went, Lord.
It was blood,
it was the blood that was spilt from you.
It glistened.
It threw your image into our eyes, Lord.
Eyes and mouth stand so open and empty,
Lord.
We have drunk, Lord.
The blood and the image
that was in the blood, Lord.
Pray, Lord.
We are near.

Excerpt from *Tenebrae*

Frédéric Chopin (1810 – 1849)

Frédéric François Chopin was born in Warsaw, Poland in 1810 to a French father and Polish mother. Recognized as a child prodigy (his first surviving composition was a *Polonaise* written when he was only seven years old), Chopin studied piano and composition privately before entering into the High School of Music in 1826. In 1829, he toured Europe, settling in Paris in 1831 and establishing himself as a piano teacher, performer, and composer. A prolific composer over a very short life, his work is almost exclusively for the piano.

Today, Chopin's work is so entrenched in the instructional canon it is rare for a young pianist to make it through any sort of formal piano study without coming across at least one piano etude or piano prelude by Chopin, if not more. In fact, the set of 24 preludes on today's program was composed between 1838 and 1839 for exactly that reason: as instructional tools. Unlike other pedagogical studies, however, each of these preludes focuses on musical elements of performance rather than merely technical ones, as an etude will tend to do. Of these twenty-four, few last more than two minutes, and some merely half a minute. And yet each of these short works – one in each of the twenty-four major and minor keys – is satisfyingly complete unto itself.

The preludes include some of Chopin's most original ideas, using dissonances uncommon in their day, and incorporating an exceptional textural density for such short works. Both individually and as a group, these preludes even caused a forward thinking and

sympathetic composer and critic like Robert Schumann to comment on their difficulty as "... all disorder and confusion." One of the most difficult challenges of playing the entire set of preludes is making the wide range of keys, moods, tempi, and dispositions found in each of these individual pieces cohere as a whole work.

Catherine Vickers

Catherine Vickers was born in Regina, Saskatchewan, Canada and studied in Edmonton, Alberta before going to Europe on a Canada Council grant to further her studies in Germany.

Because of the very diverse backgrounds of her teachers, her playing draws from the principals of the rich traditions of the schools of Franz Liszt, Leopold Godowsky and Arthur Schnabel.

By "unanimous decision of the jury", she was awarded the Busoni Prize and Gold Medal at the *Concorso Pianistico Internazionale F. Busoni* and was also a prize winner at the Sydney International Piano Competition.

After many years of teaching as a professor at the Folkwang-University in Essen, Germany, the artist was appointed Professor at the University of Music and the Performing Arts in Frankfurt am Main, Germany.

Catherine Vickers concertizes in Asia, Europe, North and South America. Her extensive repertoire includes standard and avantgardistic works fo the piano literature (as in two special CD productions - "Waltzes throughout the 20th Century" AM 1363-2 and "Nicolaus A. Huber - Complete Works for Piano" Koch Schwann Aulos 3 - 1817 - 2.)

She is a regular guest at International festivals (also at festivals for contemporary music in Montréal, Munich, Darmstadt, Ghent, etc). She is artistic director of the festival *Piano+-Music for Piano and Electronics* in Karlsruhe, Germany and has held master classes at international courses such as the Summer Academy Mozarteum Salzburg, Varna Sumemr Festival, March Music days, Rousse, Akoyoshidai - Japan, Euro Festival Korea, Musicalp Courchevel, Schloss Heiligenberg, etc. Her many artistic activities also include serving as a jury member at numerous international piano and chamber music competitions.

Piano Masterclass – October 2, 3:30-5:30 pm
Convocation Hall, Arts Building
Free admission


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The University of Alberta Department of Music presents:

Academy Winds and Percussion



Angela Schroeder, Conductor

Friday, October 3, 2008 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
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Program

Canzon Duodecimi Toni (1597) — Giovanni Gabrieli (1557-1612)

Serenade in E Flat, Op 7 (1881) — Richard Strauss (1864-1949)

The Invisible Proverb (2001-2002) — Russell Hartenberger (b. 1944)

II. Drumtalker
III. Darkwater
IV. Sky Ghost

Intermission

Canzon Primi Toni (1597) — Giovanni Gabrieli (1557-1612)

Serenade (1979) — Wilder, Alec (1907-1980)

I. Movement I
II. First Interlude
III. Movement II
IV. Movement III
V. Second Interlude
VI. Movement IV

Old Wine in New Bottles (1958) — Jacob Gordon (1895-1984)

I. The Wraggle Taggle Gipsies
II. The Three Ravens
III. Begone, Dull Care
IV. Early One Morning

Academy Winds and Percussion

Flutes
Adam Ferland
MaryGrace Johnstone
Jessica McMillan
Rebecca Reese

Oboes
Graeme Armstrong
Christa Eriksson
Matt Jaffray

Bassoons
Matt Nickel
Allison Querengesser

Clarinets
Ianna Ings
Christopher Mann
Morgan Richardson
Nita Sankar

Horns
Jackie Szaszkiewicz
Stephanie Wichuk

Trumpets
Katie Janhsen
Taina Lorenz Turner
Sara Mills
Brian Moyer

Trombones
Brett Feland (bass)
David Galloway
Craig Goueffic
Justin Kautz
Catherine Woodruff

Euphonium
Amy Beinert

Tuba
Samantha Sobota

Percussion
Tina Chia
Rebecca Ho
Stephen Stone
Patrick Watkins

Wind and Percussion Faculty
Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

Applied Faculty
Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones

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The University of Alberta Department of Music presents:

Music at Convocation Hall



Quatuor International de Saxophones

Jean-Pierre Baraglioli, soprano
Keiji Munesada, alto
William Street, tenor
Richard Dirlam, baritone

Sunday, October 5, 2008
1:15 pm Pre-Concert Talk by Dr Charles Stolte
2:00 pm Concert
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program (Selections from the following)

Sechs Bagatellen for Saxophone Quartet — Günther Bialas (1907–1995)

Orsinneur pour quatre saxophones
La Val se des Petits Objets — Sylvain Kassap (b. 1956)

Sonata for Saxophone Quartet — Yusef Lateef (b. 1920)
- Movement 1
- Larghetto con molto espressione
- Minuetto allegretto

Gashoraku — Tetsunosuke Kushida (b. 1935)
- I Netori
- II Jo (Preface)
- III Ha
- IV Saibara
- V Kyu

Quatuor de saxophones — Jean-Michel Damase (b. 1928)
- I Allegro
- II Andante
- III Allegro moderato

Six Bagatelles — György Ligeti (1923–2006) arr Fabio Oehrli

Pavane de la Belle dormant — Maurice Ravel (1875–1937)
- Petit Poucet
- Laidronnette impératrice des pagodes
- Les entretiens de la belle et la bête
- Le jardin féerique

Faust for Saxophone Quartet — Carleton Macy
- Persona 1: Yearning (Dr. Faust)
- Persona 2: Virtue and Anguish (Margaret)
- Persona 3: Devil's Play (Mephistopheles)

Program Notes
by Andrea Eng

Günter Bialas (1907-1995)

Günter Bialas was born in 1907 in Germany where his father was a theatre manager. Music and art were therefore a major part of his life from a very early age. Bialas studied piano and theory in his teens, and then attended University of Breslau (1926–8) where he studied literature and musicology. He taught music for some years before being called up for military duty in 1941. After WWII, he returned to teaching music and held various positions at the Weimar Musikhochschule, the Nordwestdeutsche Musikakademie in Detmold. In 1959, Bialas was appointed professor of composition at the Musikhochschule in Munich, a post that he held until 1974.

Due to the Nazi regime and their strict controls over many cultural elements, information about the new and innovative compositional styles that arose elsewhere in Europe in the years during and immediately preceding WWII did not become known in Germany until after 1945. As a result, Bialas was exposed to many of these new styles all at once in the years immediately following the war; the nature of this exposure to a wide variety of styles means that Bialas did not latch on to any one style with any sort of dogmatic vigour as did many of his European contemporaries. He did, however, reject serialism for a much freer sense of tonality and atonality that can be heard in much of his music.

The *Sechs Bagatellen for Saxophone Quartet* (1985) was written for the well-known Raschèr Saxophone Quartet. It is somewhat expressionistic in style, and uses an economy of musical material. As a set of bagatelles, the pieces are each quite short and there is an overall lightness of tone. This lightness, however, is underscored with a sense of seriousness that adds a special flavour to the set and it is here that Bialas's expressionistic style can be experienced. The many long sustained tones give the work an overall ethereal quality, interspersed with moments of busy, almost chaotic sounds. This combination seems to reflect of the ebb and flow of calm and chaos in daily life.

Sylvain Kassap (b 1956)

French composer Sylvain Kassap is mostly self-taught in music. His experience includes playing several instruments in rock bands, as well as playing saxophone and clarinet. He has established various touring musical groups and has toured throughout the world. His music is flavoured with sounds of traditional musics of central Europe, an interest that arises from his mixed ethnic heritage.

Mostly self–taught, Kassap's compositional style gives the listener the sense that his music is almost free improvisation, however the exact opposite is actually true. This is demonstrated in *Orsinneur pour quatre saxophones* (2000). The music is very strictly controlled, and gives it time for multiple cadenza passages for each performer. The title comes from a difference between the English and French translations of the word "pecheur". In French it translates to either 'fisher' (as in "fisherman") or 'sinner'. There is another well-known composer for saxophone in France by the name of Eric Fischer, and since his name is another translation of the word "pecheur", in the title of this work Kassap defines himself as the second translation: a "pecheur" then is either a fisher "or sinner". A clever play on words.

Yusef Lateef (b. 1920)

Yusef Lateef was born William Evans in Chattanooga, Tennessee in 1920 and in 1925 his family moved to Detroit. Evans started studying saxophone in school, and at the age of 19 also started playing the flute. From 1938 to 1950 he toured and performed with

many jazz ensembles throughout the United States, including with Dizzy Gillespie. During these years he converted to the Muslim faith, and in the mid–1950s changed his name to Yusef Lateef. After a brief hiatus to care for his ill wife in the early 1950s, Lateef returned to touring in the late 1950s, leading a wide variety of quintets and continued until 1981. During this time he also earned masters and doctoral degrees in education, and did his post-doctoral work in Nigeria in the early 1980s.

Lateef's music is influenced by his Egyptian heritage, as well as his experiences as a jazz musician and his years in Nigeria. This *Sonata for Saxophone Quartet* (1996) incorporates many of these influences and also demonstrates his very minimalistic compositional style that gives a great sense of space, while still hinting at jazz and popular music.

Tetsunosuke Kushida (b 1935)

Japanese composer Tetsunosuke Kushida was born to a musical family in 1935 and was surrounded by the music of traditional Japanese instruments. He studied mathematics at the Kyoto University of Education while also taking composition lessons, and did not embark on a career as a composer until after university.

Kushida's *Gashoraku* was commissioned by the International Saxophone Quartet in 2006 and premiered in November of that year. It is written for four performers playing a total of seven saxophones, and it requires tremendous musical versatility for all of the performers. The work draws inspiration from the Japanese musical tradition of *Gagaku*. *Gagaku* is a formal musical tradition and distinct similarities in musical style and use can also be found in China (*yayue*), Korea (*aak*), and Vietnam (*nha nhac*). *Gagaku* is a highly formalized and stylized musical tradition made up of a variety of native and foreign origin string, wind, and percussion instruments. Today *gagaku* can be found in formal Japanese court, Shinto shrines, and at other formal occasions. There are five purposes for *gagaku*; music to entertain the gods (*mikagura*); music to comfort the spirits of the imperial ancestors (*azuma asobi*); music to energize the spirit of the emperor (*ônaobi uta, yamato uta*); music to celebrate the emperor's coronation (*ôuta, kuma uta*); and music to perform the emperor's funeral (*ruika*).

Kushida's *Gashoraku* utilizes these traditional Japanese influences and sounds, but creates them on modern instruments and works well beyond the boundaries of western tonality. The work plays with the tradition of *gagaku* with five movements, each one referencing one of the different types of *gagaku* music. The second movement "Jo" is also based on one of the traditional *gagaku* instruments, called a *ryûteki* (steh-te-kee), which is an inverted flute-like instrument with a reedy, oboe like sound. Throughout the work there are some improvisatory sections that work within the traditional modes of *gagaku* music.

Jean-Michel Damase (b. 1928)

Jean-Michel Damase is a French pianist and composer. His mother was a professional harpist, and he started a music education very early in his life. He attended the École Normale de Musique in Paris in 1941, and then entered the Paris Conservatoire in 1942, where he won the *premier prix* for piano performance in 1943. In 1943, Damase began studying composition at the Conservatoire, and in 1947 he won the Prix de Rome with his cantata *Et la belle se réveilla* (1947). While at the Conservatoire, Damase was introduced to the saxophone by Conservatoire director Claude Delvincourt, who made a point of introducing it (as well as other instruments such as the double bass and viola) as courses of study at the Conservatoire in the early 1940s. These were just a few of the new courses that Delvincourt brought to the Conservatoire so as to create more spaces for students to avoid sending more young men to fight in WWII.

Damase's compositional style remains fairly close to the traditions of the Conservatoire, and he is recognized for rich orchestrations and idiomatic writing for each

instrument. This can be heard particularly in the *Quatuor pour saxophones* (1978), which was composed for the Daniel Deffayet Saxophone Quartet. The quartet uses neo-classical forms, such as a scherzo in the third movement, but the more lush neo-romantic expressions and harmonies.

György Ligeti (1923 - 2006)

Outside of western art music circles, György Ligeti is probably most well known for his film scores, including music for the Stanley Kubrick films *2001: A Space Odyssey*, *The Shining*, and *Eyes Wide Shut*, however he was a highly prolific composer in a wide variety of genres, including opera, choral, and electronic.

György (Sándor) Ligeti was born in Transylvania in 1923, but after living through both the Nazi and Stalinist regimes, he escaped to Western Europe in 1956 and eventually settled in Vienna where he became an Austrian citizen. His music plays with concepts of sound and space, and often relies on non-traditional notational styles such as graphics to notate the sounds he wants realized.

Ligeti's *Six Bagatelles* (1953) was originally written for wind quintet while Ligeti was still living under the Stalinist regime in Hungary, at a time and place when the writing and performance of innovative or experimental music was a fairly futile practice since it was not going to have a chance to be performed. Much of the music Ligeti wrote at this time in his life was filed away until after he left Hungary in the mid–1950s. The *Six Bagatelles* also draw on material from an innovative set of eleven piano pieces called *Musica ricercata* (1951–3) in which the second piece uses only two pitch classes, the third piece uses three, and so on. The original wind quintet has been re-orchestrated for saxophone quartet by Fabio Oehrli.

Maurice Ravel (1875 - 1937)

The music of Maurice Ravel is today well established in the late-nineteenth and early twentieth century musical canon, which is noteworthy only because of the difficulties that he experienced during his career. (Joseph) Maurice Ravel was born in a French countryside in 1875. Shortly after his birth his family moved to Paris where Ravel would spend most of the rest of his life. His mother was Basque, and Ravel retained close feelings for the Basque traditions throughout his life.

Ravel entered the Paris Conservatoire in 1889 to study piano, only to be dismissed in 1895 for not meeting their stringent expectations. He re-entered the Conservatoire in 1897 to study composition with Gabriel Fauré, but again was dismissed in 1900. This time he continued to study with Fauré as an auditor until he finally left the Conservatoire in 1903. Ravel, like many of his contemporaries in Paris at the time, was greatly influenced by the variety of music he heard at the 1899 Paris Exposition, impressions which can be heard in much of his music after 1900. Well known for his outspokenness about various important issues for composers, Ravel was generally viewed as an 'outsider' by the established musical societies in Paris at the time. In 1909 Ravel was key player in the establishment of the Société Musicale Independante, a society dedicated to the performance of works both French and foreign, regardless of genre or style, creating a welcoming venue for many of the new compositions by himself and his contemporaries to present their new works.

Ravel's *Suite from «Ma Mere L'oye»* (1908-1910) was originally written as a suite for piano, four hands and was rescored into a fully orchestrated ballet in 1912. Here it has been re-orchestrated again from the original piano work to a work for four saxophones. This suite is a charming journey into the world of children's stories and is based on five of Charles Perrault's Mother Goose fairytales from 1697.

"*Pavane de la Belle au Bois dormant*" – Pavane for Sleeping Beauty is quiet and delicate dance with all the dignity and calm due to a sleeping princess; "*Petit Pouce*" – Tom Thumb

is evoked through small intervals of thirds and seconds (depicting his short stature) that march in almost perfect parallel motion through his journey with his family through the forest; "*Laideronette Impératrice des Pagodes*" – Empress of the Pagodas makes free use of the pentatonic sounds and minor thirds that evoke the orient. Higher pitches sparkle and blink and use aural space to create a sound of exoticism and mystery followed by a second section with a faster tempo and an air of inquisitive curiosity; "*Les Entretiens de la Belle et la Bête*" – Conversations Between Beauty and the Beast uses the extremes of register, low and with almost menacing rumbles is the Beast, and the upper register is Beauty, her voice hinting with nervous apprehension; "*Le Jardin féerique*" – the Fairy Garden is the last of the Mother Goose tales set by Ravel, where the various characters are all depicted journeying together in the garden, before departing back into their own story worlds in the wake of brilliant glissandi.

Carlton Macy (b. 1944)

Carlton Macy is an American composer and teacher at Macalester College in Minnesota. His *Faust for Saxophone Quartet* (1993) is based around Goethe's legendary story of Dr Faust and his search for perfection. Throughout the entire work, Macy uses quotations from several other works also inspired by the same story, including *The Damnation of Faust* (1846) by Berlioz, and Liszt's *Faust Symphony* (1854).

The first movement, 'Yearning' represents Faust himself, and his desire and search for perfection. Here there is a direct quotation from *The Damnation of Faust* heard in the alto saxophone. The second movement, 'Virtue and Anguish' represents Margaret, the beautiful young girl who has the misfortune of falling victim to Faust's interest in her. The third movement, 'Devil's Play' is the third character in the Faust story, Mephistopheles. This is the movement in which there are the most quotes, not only from Berlioz, but also Liszt, and several other sources, as if Mephistopheles has no cares as to where he steals his music from, and to further demonstrate his many facets.

QUATUOR INTERNATIONAL DE SAXOPHONES

The QUATUOR INTERNATIONAL DE SAXOPHONES was formed in 2000 for performances at the World Saxophone Congress in Minneapolis. It grew out of the idea that the members had adjudicated at many of the world's international competitions together, yet they had rarely performed together. Belgian, French, Japanese and American composers have written new pieces for them, including commissioned new works by composers Sylvain Kassap, Frederic Devreese and Tetsunosuke Kushida. In 2004 and 2006 they toured in France and Slovenia. A tour of Belgium took place in 2003 and 2005 hosted by Erik Clahey of Schott (Brussels). They toured Japan and Thailand in 2007.

Jean-Pierre Baraglioli (soprano saxophone) was born on 3 August 1957 in Montreuil (France). He obtained the Paris Conservatoire First Prizes in saxophone and in chamber music, the French National Prize in saxophone, was prizewinner of the Menuhin foundation, Solo saxophone player of the Grand Orchestre of the Paris Garde and the Colonne Concert Orchestra, He performs as soloist for many concerts in France and in other countries : Japan, Popular China, Germany, Latvia, Hungary, USA, Canada, etc. His curious nature leads him to organize meetings and to record music with musicians hailing from different backgrounds, such as M.Azzola, G. Beytelmann, P. Caratini, J.J. Mosalini, J.C. Fohrenbach, T. Escaich, etc. He is the instigator of the saxophone quartet 4uatre, with which he performs for many concerts and recordings. He is a musician in constant motion, who contributes a lot to the renewing of the saxophone repertoire.

William Street (alto saxophone) studied in France where he completed First prize degrees at the Bordeaux Conservatory and obtained the *Certificat d'Aptitude* and in the USA at Northwestern University. He has performed concerts in tours across the US and Canada and has performed frequently in Europe. He has presented masterclasses in London, Paris, Moscow, Kiev, Chicago, etc. and tours as a soloist and lecturer with Roger Admiral and Jean-Marie Londeix. His recordings include *héliosaxo* and *MY VERY FIRST SOLO* on Arktos recordings.

Keiji Munesada (tenor saxophone) from Japan received his training in Japan and France. He holds prizes from the Conservatory of Bordeaux and is Professor of Saxophone at the Elisabeth University of Music.

Richard Dirlam (baritone saxophone) earned First Prizes and Medals of Honor in Saxophone Performance and Chamber Music from the *Conservatoire de Musique de Bordeaux, France* while in the studio of Jean-Marie Londeix. After studies in France, Richard Dirlam performed recitals, chamber music concerts, and as a soloist with orchestra in Europe, North America, and Japan, and at the same time pursued studies in orchestral conducting and chemistry. He performs and records with the Minnesota Orchestra, St. Paul Chamber Orchestra, The Minnesota Contemporary Ensemble, Zenon Dance Company and other venues in North America. His discography includes the titles *She Sings She Screams*, *Pure Saxophone, I Dig* (with the Intergalactic Contemporary Ensemble), and *Sax Ascendant.* Dirlam teaches at the College of St. Benedict/St. John's University in Minnesota, USA.

Made possible through funding by the University of Alberta Vice President Research, The University of Alberta Office of the Provost, the University of Alberta Faculty of Arts, the University of Alberta Department of Music and the University of Alberta Augustana Campus Department of Music

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0803-EXP.CNS-7776

The University of Alberta Department of Music presents:

Academy Strings



Aaron Au, Guest Conductor

Soloist: Tanya Prochazka, cello

Sunday, October 5, 2008 at 8 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Shaker Loops (1978) — John Adams (b. 1947)

I. Shaking and Trembling
II. Hymning Slews
III. Loops and Verses
IV. A Final Shaking

Oblivion for Cello and Strings (1984) — Astor Piazzolla (1921–1992)

Soloist: Tanya Prochazka, cello

Ungarische Rhapsodie, Op 68 (1894) — David Popper (1843–1913)

Soloist: Tanya Prochazka, cello

Intermission

String Quartet No. 3 Some Aspects of Peltoniemi Hintrik's Funeral March, Op. 19 (1969) — Aulis Sallinen (b. 1935)

Holberg Suite Opus 40 (1884) — Edvard Grieg (1843–1907)

I. Praelude
II. Sarabande
III. Gavotte
Musette
IV. Air
V. Rigaudon

Academy Strings

Violin
Amanda Alstad
Gabor Bartók
Kim Berstch
Jessica Boyd
Alexandra Campbell
Deborah Chang**
Benjamin Cheung
Janet Chung*
Simon Fung
Quinn Grundy
Miriam Herbold
Alban Jungkind
Amy Kao**
Marie Krejcar
Matthew Lee
Krystal Mah
Justin McKibbin
Heather Mickalyk
Emilie-Anne Neeland
Andrea Ortlieb
Agnes Pakozdi
Krista Quapp
Lauren Ridge
Diana Sapozhnikov
Grant Sigurdson
Lauren Tyrrell
Vikie Wang
Charles Wong

Viola
Kenneth Heise*
Julia Hui
Robin Leicht
Michelle Moroz
Darrell Soetaert
Jon Styles

Cello
Kathleen de Caen*
Julia Dolman
John Fedor
Amy McClary
Erin McKay
Julian Savaryn*
Remko van den Hurk
Bryan Wong

Bass
Monica Jenkins
Marina Mohd Zaini
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie*
Louis Rowe

**denotes concertmaster
*denotes section leader



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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

3800-EXT-ORS-7779

The University of Alberta Department of Music presents:

UNIVERSITY OF ALBERTA | GRANT MACEWAN COLLEGE

JAZZ BANDS



Tom Dust and Raymond Baril, Directors

Monday, October 20, 2008 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

It's Oh, So Nice — Sammy Nestico

Bonehead — Lennie Niehaus

Don't Know Why — Jesse Harris
Arr Paul Murtha

Erin Mulcair, vocal

Keepin' Track Of The Time — Chuck Sayre

A Go Go — John Scofield

Got To Get You Into My Life — John Lennon & Paul McCartney
Arr John Wasson

Intermission

My Friend Willie — Sammy Nestico

A View From the Side — Bill Holman

Pick Yourself Up — Jerome Kern & Dorothy Fields
Arr Nelson Riddle
Transcr Jon Harpin

Jesse Dollimont, vocal

Cubauza — Michael Philip Mossman

The Jody Grind — Horace Silver
Arr John Clayton

Here's That Rainy Day — James Van Heusen
Arr Jeff Jarvis

Jesse Dollimont, vocal

Make Way — Fred Stride
Arr Les Hooper

University of Alberta | Grant MacEwan College

Jazz Bands

Tom Dust and Raymond Baril, Directors

Alto Saxophone I
Cam Johnson, UA
Alto Saxophone II
Sophie Heppell, GMC
Tenor Saxophone I
Savic Panylyk, GMC
Tenor Saxophone II
Garrett Fediuk, GMC
Baritone Saxophone
Emily Schultz, UA
Trumpet I
Ryan Lacroix, UA
Trumpet II
Matthew Parsons, UA
Trumpet III
Lucas Maidens, UA
Trumpet IV
Alanna Willis, GMC
Trumpet V
Terry Eggleston, GMC
Trombone I
Harrison Lee, UA
Trombone II
Matt White, GMC
Trombone III
Nicole Menzies, GMC
Bass Trombone
Denis St. Onge, UA
Piano
Veronica Tomcej, UA
Guitar
Drew Malcolm, UA
Bass
Steven Falk, GMC
Drums
Kurtis Schultz, UA
Vocal
Erin Mulcair, GMC

Alto Saxophone I
Nathan Hay, GMC
Alto Saxophone II
Justin Massey, GMC
Tenor Saxophone I
Adam Ostashek, GMC
Tenor Saxophone II
Ray Odsen, UA
Baritone Saxophone
James Dempsey, GMC
Trumpet I
Matt Michielin, GMC
Trumpet II
Bryan Moyer, UA
Trumpet III
Ian Malcolm, UA
Trumpet IV
Sara Mills, UA
Trumpet V
Katie Jahnsen, UA
Trombone I
Owen Henshaw, UA
Trombone II
Remi Noel, GMC
Trombone III
Brady Masik, UA
Bass Trombone
Keat Macthemes, UA
Piano
Lauren Handerek, GMC
Guitar
Rob Grieve, GMC
Bass
Lindsay Woolgar, GMC
Drums
Dan Levasseur, GMC
Vocal
Jesse Dollimont, GMC

Upcoming Concert: December 1, 2008 at 7:30 pm
John L Haar Theatre, Grant MacEwan College, 10045 - 156 Street, Edmonton
Tickets are available at TIX on the Square and at the door



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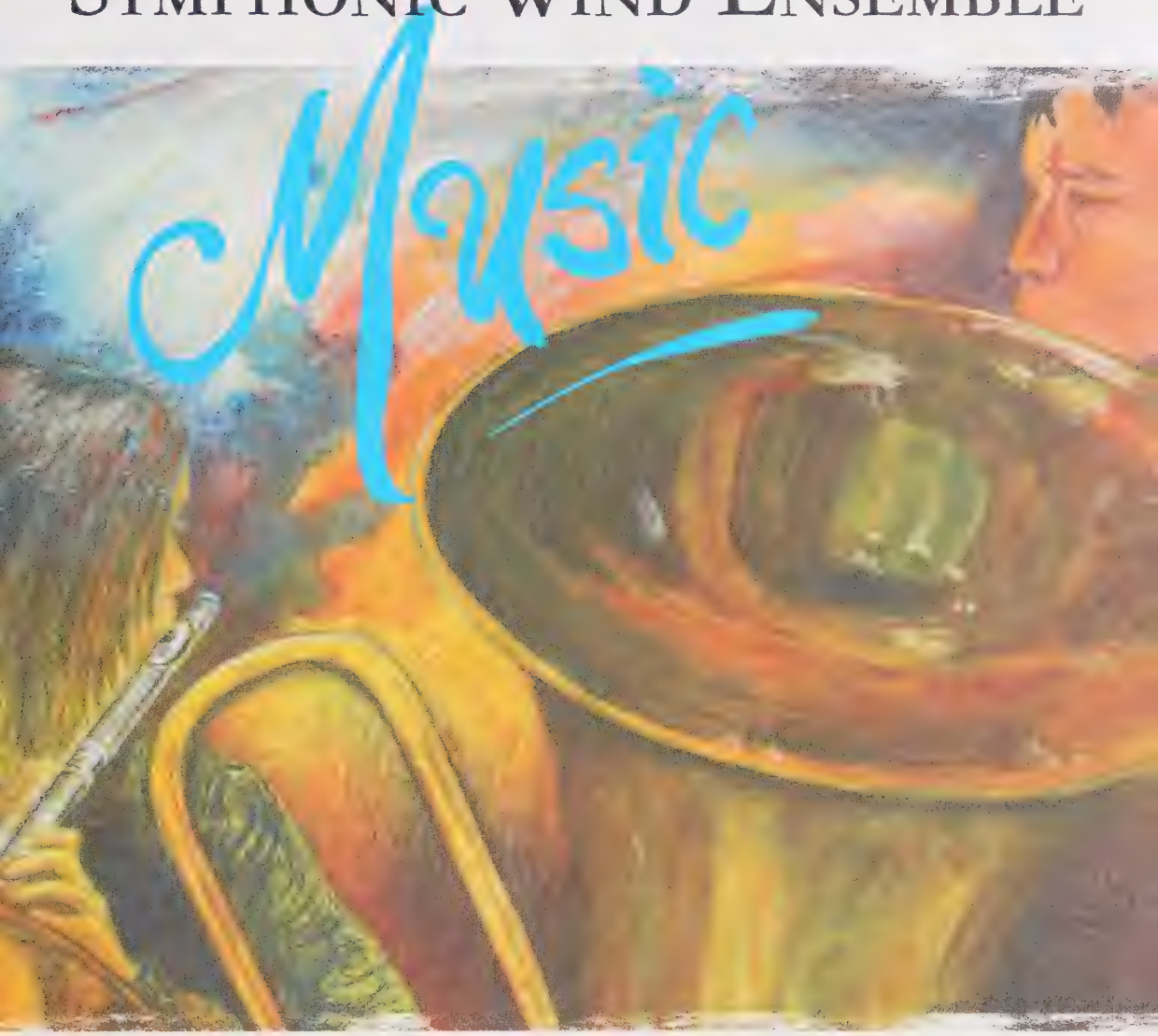
DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0909-EXP-CRS-7774

The University of Alberta Department of Music presents:

"Exotic and Mystical Places"

Symphonic Wind Ensemble



Angela Schroeder, Conductor

Friday, October 24, 2008 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Occident et Orient
Grande Marche pour Grande Harmonie (1869) — Camille Saint Saëns (1835-1921)

Fantasia in G (1703-1707) — Johann Sebastian Bach (1685-1750), arr. Goldman/Leist

Music for Prague 1968 (1968) — Karel Husa (b. 1921)
I. Introduction and Fanfare
II. Aria
III. Interlude
IV. Toccata and Chorale

Intermission

Armenian Dances (1962) — Alfred Reed (1921-2005)

Taina Lorenz Turner, guest conductor

Roma Sacra (Sacred Rome) (2007) — Luigi Zaninelli (b. 1932)

La Fiesta Mexicana (1954) — H Owen Reed (b. 1910)
I. Prelude and Aztec Dance
II. Mass
III. Carnival

Program Notes

Camille Saint-Saëns (1835 - 1921) was raised by his mother and grandmother following the death of his father only a few weeks after his birth. He began to learn the piano at the age of three and performed concerti by Mozart and Beethoven by the age of ten. He went on to study composition and organ . He entered the Paris Conservatoire in 1848, and in 1851 gained the Premier Prix for organ and began composition lessons. Upon leaving the Conservatoire, he took up various posts as organist and became famous for his organ improvisations.

By the time he was thirty, Saint-Saëns had written four of his five symphonies, two of his three violin concertos, and his *First Piano Concerto* (1858), which was the earliest attempt in the medium by a French composer. He had also written chamber music, and over thirty songs. It was in the 1870s and 80s that he reached the height of his powers with such works as the *First Cello Sonata* and the *First Cello Concerto* (1872), the *Fourth Piano Concerto* (1875), the *Third Violin Concerto* (1880), and the set of four symphonic poems: *Le Rouet d'Omphale* (1871), *Phaëton* (1873), *Danse Macabre* (1874), and *La Jeunesse d'Hercule* (1877). In all of these orchestral works, the combination of memorable tunes, strong construction, and vivid orchestration set new standards for French music and were an inspiration to younger composers such as Maurice Ravel. Saint-Saëns was a world traveler and always had a liking for the exotic, and incorporated the melodies and timbres heard during his adventures into his compositions.

Orient and Occident Op.25 (1869) subtitled *Grande Marche pour Grande Harmonie,* was first performed on October 21, 1878. Grande Harmonie referred to the large military band styles of Europe in the 19th century. In these ensembles, the oboe had been replaced by the clarinet as the main solo instrument, while the addition of saxophones filled out the middle registers of the band. In *Orient and Occident,* Saint-Saëns assimilated the exotic unison melodic style of the Orient with a sinister Janissary (Turkish) accompaniment in the first section of the work. The "Occident" is characterized by a fine, sweeping melody of great energy, followed by a trio reminiscent of British marches. The main thematic material returns in a brief fugato, leading to a restatement of the opening material but treated with greater urgency and combined with the oriental material.

Johann Sebastian Bach (1685-1750) was a German composer and organist whose compositions have became known as masterworks of the Baroque era. His sacred and secular compositions for choir, orchestra, and solo instruments exemplified the techniques of counterpoint and fugue. While Bach's fame as an organist was great during his lifetime, he was not particularly well known as a composer as his adherence to Baroque forms and contrapuntal style was considered "old-fashioned" by his contemporaries. As a result, his death marks the end of the Baroque era and the beginning of the Classical era. A revival of interest and performances of his music began early in the 19th century, and he is now widely considered to be one of the greatest composers of Western classical music.

Bach's works have become revered for their intellectual and artistic qualities, as well as the technical demands of the performer. They include the *Brandenburg concertos* for winds and strings; the *Goldberg Variations*; the *Well-Tempered Clavier*, a book of keyboard inventions and preludes composed in each key; the *Mass in B Minor*; the *St. Matthew Passion*; *The Art of Fugue*; the *Sonatas* and *Partitas* for solo violin; the *Cello Suites*; more than 200 surviving

cantatas and chorale settings; and a similar number of organ works, including the celebrated *Toccata and Fugue in D Minor*. Bach's works reflect his job postings throughout his life, with most of his organ works being composed during the early part of his career while employed as the church organist in Arnstadt (1703-1708), and his choral works written later while he was Kantor and Director of Music in Leipzig (1723-1750). While in Leipzig, Bach also wrote much of his keyboard and chamber music.

Fantasia in G Major (1703-1707) was composed for organ using the contrapuntal style for which Bach is now legendary. This piece is written in five-part polyphony, meaning, there are five melodies occurring at the same time. It is dissonant in the Baroque sense of the word, in that it is thick with suspensions and unresolved harmonies. This gives the listener the sense of perpetual motion forward. The movement of these melodies creates a lush harmonic sonority, resulting in *Fantasia in G Major* being considered to be one of the grandest of all of Bach's organ works. This richness in tone colour lends itself well to the sound of the modern wind band. This transcription by R.F. Goldman and R.L. Leist was undertaken as a memorial to Goldman's father, E.F. Goldman, founder of the American Bandmasters Association, who did much to bring the works of Bach to the concert repertoire of the wind band, and thus expose these masterworks to a wider audience. Instrumentation used in this transcription carefully follows the original timbres of the winds created by the stops on the organ, and effectively conveys the majesty and grandeur of Baroque cathedral music. The first performance of this transcription took place in 1957 in New York at the Goldman Band's Annual Summer Concert, conducted by R.F. Goldman.

Karel Husa (b 1921) was trained as a pianist and violinist, and he attended the Prague Conservatory from 1941 to 1945, where he studied composition and conducting. While a student at the conservatory, he composed his first published piece, a *Sonatina for piano* (1943). From 1946 to 1951, on a French government scholarship, he attended the École Normale de Musique in Paris, studying composition and conducting, then continued his studies in conducting at the Paris Conservatoire. Husa gained international recognition with the first performance of his *String Quartet No.1* (1948) in Paris. The quartet was repeated at the International Society for Contemporary Music Festival in Brussels (1950) and at Darmstadt (1951), and was awarded first prize at the 1951 Gaudeamus Festival. In 1954 he joined the music faculty at Cornell University, becoming an American citizen in 1959. He taught composition, conducting and orchestration until his retirement in 1992. He appeared frequently as a guest conductor with major orchestras in Europe and America. His honours include two Guggenheim Fellowships (1964, 1965), the Pulitzer Prize (1969), the Friedheim Award of the Kennedy Center (1983) and the Grawemeyer Award (1993). He was elected to the American Academy of Arts and Letters in 1994, and was awarded the Gold Medal of Merit of the Czech Republic in 1995.

After writing his early works in a broadly neo-classical idiom, Husa experimented with serial techniques. He adapted serial technique to his own expressive purposes, writing with characteristic vital rhythms and dramatic flair. He also explored extended instrumental sonorities in the *Concerto for alto saxophone and Concert Band* (1967), the *String Quartet No.3* (1968) and the *Violin Sonata* (1973). Husa is best known for a series of large compositions that derive their considerable power from the combination of quickly changing orchestrations and formal invention with an emotional depth that reflects his political, ethical and humanitarian concerns. Foremost among such works are *Music for Prague 1968* (1968), *Apotheosis of this Earth* (1971, rev. 1972) and the ballet *The Trojan Women* (1981). After the *Concerto for Orchestra* (1986), commissioned by the New York Philharmonic Orchestra, Husa composed

concertos for organ (1987), trumpet (1987), cello (1988) and violin (1992). The intense lyricism and refinement of these scores is also evident in the chamber works completed during this period.

Music For Prague 1968 (1968) was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington DC on January 31, 1969 for the Music Educators National Conference. Husa writes the following introduction to the work:

> Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law", a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country.* The beginning of this religious cong is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety. The second idea is the sound of the bells throughout; Prague, named also the City of "Hundreds of Towers", has used its magnificently sounding church bells as calls of distress as well as victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria. Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy. (Aria) There is also the bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence.

Alfred Reed (1921 - 2005) was a composer and conductor who lived and worked in New York. Born Alfred Friedman, he began studying the trumpet at the age of ten and was playing professionally under the name Alan Reed while still in high school. Private study in theory and harmony led to a position as staff composer, arranger and assistant conductor for the Radio Workshop, New York from 1938 to 1942. After serving as associate conductor of the 529th US Air Force Band, he attended the Juilliard School in 1946. In 1948 he took a post as staff composer and arranger for NBC and later at ABC. He became conductor of the Baylor University Symphony Orchestra in 1953, and continued his education at that institution earning both a Bachelors and Masters in Music. In 1955 he joined Hansen Publications as executive editor. From 1966 to 1993 he taught theory, composition, music marketing and music education at the University of Miami, where he also conducted the wind ensemble. He appeared as a guest conductor throughout North and South America, Europe, Asia and Australia. He has over 250 works for band, orchestra, chorus and chamber ensemble. Some of his works for wind band include *The Hounds of Spring, Alleluia, Laudamus Te, El Camino Real,* and *Symphony No. 3.*

Armenian Dances, Part I (1972), is a companion work to *Armenian Dances Part II,* which together constitutes a four-movement suite for Wind Ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935). Part I contains the first movement of the suite, while the remaining three movements constitute Part II. Part I is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated wind ensemble. While Reed has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of an instrumental ensemble, as opposed to an individual vocal or choral approach to its performance. Part I of the *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Begian, to whom the work is dedicated, and the University of Illinois Symphonic Band, on January 10, 1973, at the College Band Directors National Association convention in Urbana, Illinois.

Luigi Zanninelli (b. 1932) was only seventeen when he played his music for renowned composer and librettist, Gian Carlo Menotti, who then accepted him as a student at the Curtis Institute of Music in Philidelphia. Two years later, Zaninelli was sent to study composition with Rosario Scalero, the teacher of Menotti and Samuel Barber. Upon his graduation, Zaninelli joined the faculty of the Curtis Institute. In 1964, Zaninelli went to Rome to compose film music for RCA Victor Italiana. In 1968, he was appointed Composer-in-Residence at the University of Calgary in Calgary, AB, Canada. Returning to the United States in 1973, he became Composer-in-Residence and Professor of Music at The University of Southern Mississippi. Zaninelli's honors include a Steinway Prize and numerous ASCAP awards. He is a five-time recipient of the Mississippi Institute of Arts and Letters Music Award. With over 300 published works to his credit, he has received commissions to compose for virtually all mediums including opera, ballet, chamber music, orchestra, band, chorus, and solo voice. He has created several movie and television scores, including the major Italian motion picture, *Una moglie Americana* (An American Wife), and PBS documentaries, *The Islander* and *The Last Confederates.* His opera *Snow-White* recently received its European premier at the world famous Teatro del Maggio Musicale in Florence, Italy, where it was received with enthusiastic acclaim

Roma Sacra (Sacred Rome) (2007) was inspired by Zaninelli's first trip to Rome, which took place in 1951. He says of his experience: "I was awe-struck by its beauty and grandeur. There is an aura of mystical magic, which envelops me whenever I am there. At dawn, dusk, or by moonlight I sense the ghosts of the past. This work is inspired by these powerful feelings which have never ceased to haunt me.." The work's lyrical melodies and lush harmonies, coupled with surging and sudden dynamic contrasts, create a mood of haunting reverence and impassioned emotion.

Herbert Owen Reed (b. 1910) studied with Howard Hanson and Bernard Rogers at the Eastman School of Music as well as privately with Roy Harris, and at the Berkshire Music Center with Copland and Bernstein. From 1939 until his retirement in 1976, he taught at Michigan State University. He won a Guggenheim Fellowship in 1938 – 39, and had many commissions, including one from Michigan State University for *Peter Homan's Dream*, a folk opera in two acts written for the university's centenary (1955). Reed's three chamber dance-operas, *Earth Trapped* (1962), *Living Solid Face* (1974) and *Butterfly Girl and Mirage Boy* (1980), all based on American Indian legends, blend ethnic and contemporary idioms.

The following notes are provided by the composer and G.A. Braught:

La Fiesta Mexicana (1954), subtitled *A Mexican Folk Song Symphony for Concert Band,* was written after Reed had spent a year in Mexico on his Guggenheim Fellowship studying folk music and composing. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary, and it faithfully represents all of the contrasts and contradictions of these festivals. It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender. The first movement is a prelude and Aztec dance, opening with the traditional pealing of the church bells and the noise of fireworks announcing the beginning of the fiesta. The main part of the movement represents a midday parade (announced by the trumpets) featuring a group of brilliantly plumed and masked Aztec dancers who dance with increasing frenzy to a dramatic climax. The second movement, entitled *Mass* is of a serious liturgical nature. The principal theme is chant-like and is set amid coloristic sections representing the tolling of church bells. The last movement, *Carnival,* is given over to unceasing entertainment and celebration. At the beginning of the movement we hear the itinerant circus, then the market, the bullfight, the town band, and finally, the cantinas with their band of mariachis. ((Notes by Taina Lorenz Turner)

University of Alberta Symphonic Wind Ensemble
Personnel 2008-2009

Flutes
Twila Bakker
Kirsten Elliot
Mary Grace Johnstone
Jessica McMillan*
Genevieve Kalnins
Rebecca Reese

Oboes
Graeme Armstrong
Christa Erikson
Matt Jaffray*

Bassoons
Matt Nickel*
Allison Querengesser

Clarinets
Ianna Ings
Christopher Mann
Ellie Neufeld
Collin Rattray (bass)
Morgan Richardson
Nita Sankar*
Kim Shire
Rachael Soong
Janna Trace

Saxophones
Jayson Erickson (alto)
Matthew Falk (alto)
Jesse Hay (bari)
Michael Morimoto* (alto)
Emily Schultz (alto)
Stewart Yaworski (tenor)

Trumpets
Ian Burgess
Mary Charbonneau
Maria Fuller
Katherine Janhsen
Sara Mills
Brian Moyer*

Horns
Jennifer Forbes
Jackie Szaszkiewicz*
Kim Rebel

Trombones
David Galloway
Craig Goueffic*
Harrison Lee (bass)
Graham Toobs
Catherine Woodruff

Euphoniums
Amy Beinert*
Lawrence Dommer

Tubas
Ray Basaraba
Sidney M'sahel
Samantha Sobota*

Percussion
Jenna Anderson
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanowski*
Zach Smith

Piano
Kelly Kim

String Bass
Marina Mohd Zaini

* denotes section leader

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the DMA in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon. Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in three volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

DESIGN: EARLONE STUDIO

The University of Alberta Department of Music presents:

Music at Convocation Hall



Tanya Prochazka, cello
Magdalena Adamek-Kurgan, piano

Sunday, October 26, 2008
7:15 pm Pre-concert Talk by **Dr David Cook**
8:00 pm Concert
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Nocturne for Solo Piano, Op Posth (1830) — Frédéric Chopin (1810–1849)
arranged for cello and piano by G Piatigorsky
Lento

Introduction and Polonaise Brillante, Op 3 (1829 - 1830) — Frédéric Chopin
Lento
Alla Polacca

La Fille Aux Cheveux De Lin (1909-1910) — Claude Debussy (1862-1918)
from Preludes Book 1
arranged for cello and piano by L R Feuillard
Très calme et doucement expressif

Le Petit Berger from Children's Corner — Claude Debussy
for Solo Piano (1906-1908)
arranged for cello and piano by F Ronchini
Très modéré

Sonata for Cello and Piano (1915) — Claude Debussy
Lent, sostenuto e molto risoluto
Sérénade, Modérément anime, Fantasque et léger
Finale, Animé

Intermission

Nocturne for Solo Piano (1892) — Claude Debussy
arranged for cello and piano by P Bazelaire
Lent

Minstrels from Preludes Book 1 for Solo Piano (1909-1910) — Claude Debussy
arranged for cello and piano by R Bergmann

Sonata for Cello and Piano, Op 63 (1845-6) — Frédéric Chopin
Allegro moderato
Scherzo, allegro con brio
Largo, dolce cantabile
Finale, allegro

Program Notes

by Andrea Eng

Frédéric Chopin (1810 – 1849)

Frédéric François Chopin was born in Warsaw, Poland in 1810 to a French father and Polish mother. Recognized as a child prodigy (his first surviving composition was a *Polonaise* written when he was only seven years old), Chopin studied piano and composition privately before entering into the High School of Music in 1826. In 1829, he toured Europe, settling in Paris in 1831 and establishing himself as a piano teacher, performer, and composer. A prolific composer over a very short life, his work is almost exclusively for the piano. As he matured as a composer, Chopin began composing more works that pushed boundaries in dissonance and tonal conformities of the day as well as working beyond his comfort zone of solo piano works. He wrote only a handful of chamber works, all including piano, two of which are included on tonight's program: the first and last of his chamber works, both for piano and cello.

Nocturne, Opus Posthumous (1830)

There is little solid information about this nocturne, arguably the most popular of the nocturnes attributed to Chopin. In fact even the attribution to Chopin himself is in question in scholarly circles, however there is no doubt in the mind of those who love Chopin's music. This difficulty in attribution arises from the nature of the composition and subsequent publication. There is no record of this nocturne prior to its publication in Russia in 1875, but this can be explained by the reported composition date being only a short time prior to Chopin's departure from war torn Poland, and it is conceivable that the piece could have been lost or forgotten at that time, only to be discovered several decades later.

This is only Chopin's second attempt at a nocturne, and his inexperience with the genre might be perceived in the brevity of the piece – even with a *lento* tempo marking, it is markedly shorter than almost all of his subsequent nocturnes – as well as the delicate melodic line that is stretched over and equally delicate bass line accompaniment. The popularity of this nocturne has lead to its transcription to many instruments, including cello. This transcription is by Ukrainian–American cellist Gregor Piatigorsky.

Introduction and Polonaise Brilliante, Opus 3 (1829–1830)

The *Polonaise* of the *Introduction and Polonaise Brilliante, Opus 3* (1828–1830) was composed during a visit to the estate of Prince Antoni Radziwill in the summer of 1829, immediately following Chopin's departure from the High School of Music. Prince Radziwill of Poland was a benefactor of the Chopin family and supporter of Chopin's work. Chopin spent his summers at the prince's estate beginning in 1827, where he became friends with the prince's daughters, Princess Eliza and Princess Wanda. An amateur cellist, Prince Antoni hired the young composer in the summer of 1829 to instruct Princess Wanda in piano. It appears from various of Chopin's letters that he had intended this work to be played by the prince and his daughter, and although Princess Wanda was young, she must have been an accomplished pianist, as is demonstrated by the incredibly difficult piano part in comparison to the relatively idiomatic, almost timid, writing for the cello. There is also evidence that Chopin may have written a solo piano version of the *Polonaise* for Princess Wanda to continue working at her pianistic talents. The *Introduction* was added at a later date and the first publication in 1831 was dedicated to his classmate and close friend, cellist Joseph Merk.

A different work, the *Piano Trio, Opus 8*, also written in the summer of 1829, was dedicated to Prince Radziwill. In a letter to his friend Titus Woiciechowski in March of 1830,

Chopin himself dismissed the *Polonaise* as 'sparkling effects for the drawing room and for the ladies, nothing more'. In spite of these dismissive comments, the work still presents considerable challenges for the cellist who must draw out a memorable melodic line from only a few notes and against a strongly virtuosic piano part.

Sonata for cello and piano, Opus 63 **(1845–1846)**

Chopin's *Sonata for cello and piano*, Opus 63 is his last chamber work and was dedicated to Auguste–Joseph Franchomme, his close friend and a professor of cello at the Conservatoire. This work demonstrates not only Chopin's growth and maturity as a composer (especially when compared with his first chamber work, the *Introduction and Polonaise Brilliante, Opus 3* heard earlier), but also his increased comfort in composing for an instrument other than the piano. Chopin's greater ease in writing for the cello may have been the result of help from Franchomme, who no doubt was able to offer advice in regards to the capabilities of the instrument. Another result of Franchomme's influence and ability with the cello can be found in finding the delicate balance between the demanding Romantic cello and the equally difficult and intricate piano parts.

The piece was premiered in February 1848 with Chopin at the piano. This was his final concert appearance. The 'Allegro' movement was left off of the program at the premiere as Chopin was not satisfied enough with it to perform it. Another theory proposed for the omission of this movement was that the work incorporates a quotation from Schubert's *Winterreise*, included by Chopin in reference to his separation from his long–time lover, poet George Sand.

Claude Debussy (1862 – 1918)

Claude Debussy is most often considered to be an impressionist composer, however, the influences on his work and sources of his inspirations were many and varied. Born into a peasant family, Debussy did not attend a normal school or take any sort of formal lessons aside from the years he spent at the Conservatoire in Paris between 1872 and 1880. Debussy highly valued knowledge and education and as a result of being mostly self–educated, he made a point of taking every opportunity to learn. Using these varied experiences to inspire his music, this freedom from formal constraints allowed him to become a uniquely visionary composer.

Like many of his contemporaries such as Ravel and Fauré, Debussy was entranced by the new musical sounds that he heard at the Paris Exhibition in 1889. The new sonorities, rhythms, and tonalities gave him further materials to work with in his compositions. He also drew inspiration from beyond the formal musics of Europe and employed tonalities and sounds of popular music of North America as well as Europe.

Debussy is legendary for a perpetual dissatisfaction with his compositions, particularly those for piano. He would sketch and work, and then re–work his compositions many times. He would even avoid performances of his own works if possible and would be full of scathing commentary when he did attend. Despite this, or perhaps in light of this, Debussy was a great proponent of the musician finding his or her own interpretation and style from the written score. He was greatly opposed to making detailed notations or fingerings, and he felt that a well–written piece would allow a good musician to find the best fingerings and performance style for them naturally within the music. This freedom of interpretation afforded to the performers may have been one of the reasons why many transcriptions of Debussy's piano music into other instrumentations were completed within his lifetime, some re–scored by his friends and contemporaries.

***La Fille aux Cheveux de Lin* (1909–1910)**

In late 1909 and early 1910 Debussy began work on a book of 12 preludes that were composed, completed, and published in a mere three months between December and February. These *Preludes* are remarkable for the fact that, although they are all titled, the titles appear in parentheses and after ellipses at the end of the piece, as if offered as a suggestion for interpretation, or simply as an afterthought.

La Fille aux Cheveux de Lin (The Girl with the Flaxen Hair) was written after a Parnassian poem of the same name by Leconte de Lisle about a young Scottish girl with beautiful hair. The melody begins simply and in a pentatonic mode. The melodic setting is spacious, simple, and clear, full of innocence and the simplicity of images suggested by the idea of a young woman whose blonde hair blows in the wind. Originally for piano solo, this piece has been transcribed for cello and piano by Louis Feuillard, a French cellist and teacher who was a contemporary and close friend of Debussy.

"Le Petit Berger" from *Children's Corner* for solo piano (1906–1908)

Debussy's piano suite *Children's Corner* was written and dedicated to his daughter Chouchou on her third birthday. The pieces were never meant for children to play, but rather to depict the world of children and their imaginations. Debussy took inspiration from Chouchou's toys and interests to create the tableaux in these miniatures.

The title "Le Petit Berger" has actually been translated into French from the original English title that Debussy gave it, "The Little Shepherd." This was one of two English titled pieces in the suite (the other being "The Snow is Dancing"), most likely in honour of Chouchou's English nanny. Beginning with a sustained melody reminiscent of the introduction to his *Prelude à "l'après-midi d'une faune"* the shepherd can be heard making short calls on his pipe as he roams the fields in search of his flock. He skips along, occasionally stopping to find a lost sheep (or melody), then continuing on his journey. He finally slows his gait when he has found his sheep, and the melody comes to a peaceful rest. Ferdinand Ronchini has transcribed this version of the piece for cello and piano.

***Sonata for cello and piano* (1915)**

This work was written in 1915 at a very tumultuous and perhaps one of the most compositionally productive times in Debussy's life. Despite ongoing complaints of exhaustion through the summer of 1915, Debussy was able to complete some of his best known works including the *Sonata for violin, flute, and harp*, the *Etudes*, and *En Blanc et noir*; he also began work on the *Sonata for cello and piano*. In the autumn of 1915 Debussy was diagnosed and treated for bowel cancer which left him hospitalized for several weeks. It was then that he was able to complete the *Sonata for cello and piano*. This work and the *Violin Sonata* (1916) were the last major works Debussy was able to complete.

The *Sonata for cello and piano* can be perceived as a parody of many contemporary styles, which was the goal Debussy was aiming for. The piano part begins the 'Prologue' with thick chords and bluesy tones reminiscent of popular music styles that were on the rise throughout Europe and North America in the early years of WWI. Despite the *lento* tempo marking, both pianist and cellist take turns racing through passages that demonstrate the flexibility of instruments and the virtuosity of their playing. The 'Serenade' movement used the idiomatic pizzicato of the cello to suggest the sounds of a guitar being plucked. The 'Finale' continues this use of pizzicato, but with a much greater sense of fluidity and quasi 'aquatic' character as the music rolls like waves, sometimes gently or rhythmically, or even brusquely, but always in motion and in a state of flux. The unifying element in all three movements is a melodic line introduced first in the 'Prologue' that returns several times throughout the work, weaving through the changing moods of the movements in various forms.

Nocturne (1892)

Characteristically, although Debussy's music is greatly influenced by the standard compositional forms of the eighteenth and nineteenth centuries, it rarely stays within the constraints of these forms and genres. This is true even for a new genre as ambiguous as the nocturne, which is defined only as a single movement work having a dreamy character that makes liberal use of *rubato*. But Debussy did not feel constrained by even these rules and liberally employs significant changes in tempo and texture in addition to the general flexibility afforded the genre.

Originally written for piano solo at the time when Debussy was just beginning to be noticed in greater Parisian society as a distinguished artist and composer, the *Nocturne* opens in a low register with slow moving chords, as if to establish the sense of night and to ground the piece in time, while lighter rising figures carry the music away to a dream-like space. This brief introduction melts into a world of rich sonorities that play with the brief melodic line introduced by the opening chords. This melody shifts and changes almost imperceptibly as it is masked by the various tempo and texture changes. The introductory statement returns twice; once at the mid–point, before returning to the melodic play that made up the first part of the nocturne, and then again right before the close of the work, where it is interrupted by quick, rising arpeggiated chords. The *Nocturne* was transcribed for cello and piano by Debussy's friend and contemporary Paul Bazelaire, a French cellist and instructor at the Paris Conservatoire.

Minstrels from *Preludes Book 1* for solo piano (1909–1910)

Debussy's *Minstrels* prelude is a parody of the American style minstrel show that was popular in the late nineteenth and early twentieth centuries. The accompaniment begins as the dancers come on stage and begin their performance. Two distinct voices, or performers, can be heard over a rollicking dance–like accompaniment, one low and brusque, slower and more serious; the other much higher and quick, light on its feet – like the clown who gets all the laughs. The musical characters begin together, and then trade off, the lighter voice asking for more attention. They sing another song together before the accompaniment figure of the opening returns to cue the end of the show and they all exit in a flurry of movement.

Tanya Prochazka

Professor of cello, chamber music, conductor of the Academy Strings and University Symphony Orchestras and Head of the String Department at the University of Alberta, Canada, cellist Tanya Prochazka (Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Hunt and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her conducting teacher and mentor is distinguished conductor John Hopkins. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Erika Raum, Martin Riseley, Guillaume Tardif, Janet Scott Hoyt, Jacques Despres, Milton Schlosser, Brachi Tilles and the Beau, Lafayette and Penderecki String quartets.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Foryth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra, conducted by Bill Eddins. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. Highlights of the last four seasons were her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in Edmonton and Cambridge, England, string quartets in the side canyons of the Colorado River in the Grand Canyon, Beethoven Triple Concerto in London, England, solo Bach and Britten in Melbourne and Edmonton, recitals in Paris, Prague, Melbourne, Brisbane, Edmonton and Calgary, chamber music festivals in Sooke BC, Pender Harbour BC and Prince Edward County Ontario.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In 1998, she was appointed Professor of Cello, Strings, and Chamber Music and Conductor of the University Symphony Orchestra and the Academy Strings Orchestra at the University of Alberta. In 2002 Prochazka led the Academy Strings Orchestra on a concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She directed a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba in 2005. Tanya is also a regular teacher at the Sooke Chamber Music Workshop on Vancouver Island.

In 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and conducted Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in 2005, again with the USO and the Music Department's Opera Workshop program.

In 2008 Ms Prochazka conducted Walton's "Coronation Te Deum" and Parry's "I was Glad" with the USO and the Choir of Choirs in the University of Alberta's Centenary Celebrations in Edmonton's Winspear Centre and Calgary's Jack Singer Hall. She is planning to take the USO on a tour of China in May 2010.

Ms Prochazka leads cello master classes, string and string and symphony orchestra workshops wherever her concerts take her. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Després, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman", "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser and Dvořák's Cello Concerto with the University Symphony Orchestra.

Magdalena Adamek-Kurgan

Magdalena Adamek-Kurgan holds a Master of Arts in Piano Performance from the Chopin Academy of Music, Warsaw, Poland, and Doctor of Music in Piano Performance from the University of Alberta, Canada.

She has led an active performing career, giving performances across Poland, Germany, Austria, Lithuania, France, China, USA and Canada, with repertoire ranging from the classical period to contemporary. Adamek-Kurgan's long-term artistic project involves promoting piano music by composers who have been unfairly neglected or forgotten; for instance, Polish post-romantic composer Feliks Nowowiejski. Over the past few years the artistic project concerning Nowowiejski involved world premiere recordings of Nowowiejski's music for piano solo, a doctoral essay devoted to Nowowiejski's music for piano solo (*Piano Works by Feliks Nowowiejski*), as well as both national and international lectures and presentations.

She graduated from the Chopin Academy of Music in Warsaw in 2000 under the tutelage of Professor Barbara Hesse-Bukowska. In 2006 she completed her Doctor of Music in Piano Performance degree at the University of Alberta in Edmonton under supervision of Professor Jacques Després. During workshops and summer programs, she also worked under the guidance of such renowned pianists as Halina Czerny-Stefanska, Andrzej Jasinski, Paul Badura-Škoda, Stéphane Lemelin, Kyoko Hashimoto, and Kevin Fitz-Gerald.

She has been a recipient of numerous prestigious scholarly and performing awards, including the Izaak Walton Killam Memorial Scholarship, Dissertation Fellowship, Mary Louise Imrie Graduate Award, FS Chia PhD Scholarship, Beryl Barns Memorial Graduate Scholarship, Harriet Snowball Winspear Graduate Prize in Performing Arts scholarship (U of A), the Marek Jablonski Piano Scholarship for the Banff International Keyboard Festival and a scholarship by the Polish Ministry of Culture and National Heritage (awarded twice). Magdalena Adamek-Kurgan has also been a laureate of the 2nd prize and a special distinction for the best performance of piano works by Frederick Chopin at International Milosz Magin Piano Competition in Paris (1997), 3rd prize in the piano trio category at Kiejstut Bacewicz International Chamber Music Competition in Lódz, Poland (1998), 3rd prize at the National Piano Competition in Warsaw (1994), and distinction at the National Chamber Music Competition in Warsaw (1994). She also represented Poland at the II European Piano Forum at Hochschule der Künste in Berlin (1999).

Her discography includes five CDs for independent Polish label Acte Prèalable, with works of Feliks Nowowiejski, Milosz Magin, Romuald Twardowski and Jozef Elsner. The latest recording project, *Romantic Central Europe*, was made in collaboration with the Wirth Institute of Austrian and Central European Studies at the University of Alberta and contains piano works by Carl Czerny, Franz Schubert, Frederick Chopin and Feliks Nowowiejski. Her performances have been broadcast on CBC, Polish National Radio, Radio France, ABC Radio Classic.

Since June 2005 Dr Adamek-Kurgan has served on the Board of the Marek Jablonski Endowment. She is also co-artistic director of a newly launched concert series in Edmonton entitled "Composers' Celebration," led under patronage of Alberta Registered Music Teachers Association. In addition to performing Magdalena Adamek-Kurgan enjoys being a teacher, adjudicator, and workshop presenter.

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The University of Alberta Department of Music presents:

Madrigal Singers
University Symphony Orchestra
Chamber Orchestra



Marvin Dueck, Conductor

Wednesday, October 29, 2008 – 8 pm

All Saints Anglican Cathedral

10035 103 Street

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Trumpet Te Deum (2003) — Vic Nees (b. 1936)

1. Te Deum laudamus
2. Te gloriosus
3. Patrem immensai majestatis
4. Tu Rex gloriae
5. Te ergo quaesumus
5. Et rege eos
6. Dignare, Domine

Special guests: Nola Shantz, soprano; Russell Whitehead, trumpet; Alvin Lowrey, trumpet

Intermission

Mass in D Minor (1798) (Missa in Angustiis - Nelson Mass) — Franz Joseph Haydn (1732-1809)

1. Kyrie
2. Gloria
3. Qui tollis
4. Quoniam tu solus
5. Credo
6. Et incarnatus est
7. Et resurrexit
8. Sanctus
9. Benedictus
10. Agnus Dei/Dona nobis pacem

Soloists: Sarah Toane, soprano; Rebecca Claborn, alto; John Huck, tenor; Jihwan Cho, bass

With: University Chamber Orchestra

Special guest: Marnie Giesbrecht, organ

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Dueck.

Mr Dueck is a recipient of a Beryl Barns Memorial Award (Graduate), a Queen Eizabeth II Graduate Scholarship and a Swiss Ethnic Music Association Award.

Texts and Translations

Trumpet Te Deum

Te Deum laudamus

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli; tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra majestatis gloriae tuae.

We praise thee, O God we acknowledge thee to be the Lord
All the earth doth worship thee the Father everlasting.
To thee all the angels cry aloud the heavens and all the powers therein.
To thee cherubim and seraphim continually do cry
Holy, Holy, Holy, Lord God of Sabaoth;
heaven and earth are full of the majesty of thy glory.

Te gloriosus

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,

The glorious company of apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
The Holy Church throughout all the world doth acknowledge thee;

Patrem immensai majestatis

Patrem immensae majestatis:
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

the father of an infinite majesty;
thine honourable true and only Son;
also the Holy Ghost the comforter.

Tu Rex gloriae

Tu Rex gloriae, Christe. Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
Aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, in gloria Patris.
Iudex crederis esse venturus.

Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the kingdom of heaven to all believers.
Thou sittest at the hand of God in glory of the Father.
We believe that Thou shalt come to be our Judge.

Te ergo quaesumus

Te ergo quaesumus, tuis famulis subveni: quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis in gloria numerari.
Salvum fac populum tuum, Domine, et benedic hereditati tuae.

We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy saints in glory everlasting
O Lord save thy people and bless thine heritage.

Et rege eos

Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;
Et laudamus Nomen tuum in saeculum, et in saeculum saeculi.

Govern them and lift them up for ever.
Day by day we magnify thee;
and worship thy name, ever world without end

Dignare, Domine

Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri domine, miserere nostri.
Fiat misericordia tua,
Domine, super nos, quemadmodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.

Vouchsafe, O Lord to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord in thee have I trusted let me not be confounded.

Mass in D Minor
(Missa in Angustiis - Nelson Mass)

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonæ voluntatis.
Laudamus te; benedicimus te; adoramus te; glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Glory be to God in the highest. And in earth peace to men of good will.
We praise Thee; we bless Thee; we worship Thee; we glorify Thee.
We give thanks to Thee for Thy great glory.
O Lord God, Heavenly King, God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.

Qui tollis

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dextram Patris, O miserere nobis.

Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

For thou only art holy, thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost in the glory of God the Father.
Amen.

Credo

Credo in unum Deum; Patrem omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum, Filium Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero,
Genitum non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem descendit de coelis.

I believe in one God; the Father almighty, maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light, true God of true God,
begotten not made; being of one substance with the Father,
by Whom all things were made.
Who for us men and for our salvation descended from heaven;

Et incarnatus est

Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

and was incarnate by the Holy Ghost, of the Virgin Mary, and was made man.
He was crucified also for us, suffered under Pontius Pilate, and was buried.

Et resurrexit

Et resurrexit tertia die secundum Scripturas.
Et ascendit in coelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria, judicare vivos et mortuos:
cujus regni non erit finis.
Credo in Spiritum Sanctum, Dominum, et vivificantem:
qui ex Patre Filioque procedit.

And on the third day He rose again according to the Scriptures:
and ascended into heaven. He sitteth at the right hand of the Father;
and He shall come again with glory to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost, the Lord and giver of life,
Who prodeedeth from the Father and the Son,

Et resurrexit (cont'd)

Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas. Credo in unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma, in remissionem peccatorum.
Et expecto resurrectionem mortuorum et vitam venturi sæculi.
Amen.

Who with the Father and the Son together is worshipped and glorified;
as it was told by the Prophets.
And I believe in one holy catholic and apostolic Church.
I acknowledge one baptism for the remission of sins.
And I await the resurrection of the dead and the life of the world to come.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is He that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei/Dona nobis pacem

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei. Dona nobis pacem.

Lamb of God, Who takest away the sins of the world, have mercy upon us.
Lamb of God. Grant us peace.

Program Notes

Vic Nees (b. 1936)

Vic Nees was born in Mechelen, Belgium, on March 8th 1936. He studied composition with Flor Peeters and choral conducting with Kurt Thomas. In 1961 he was appointed choir music producer at BRT (Belgian Radio and Television), where he was the conductor of the Flemish Radio Choir from 1970 until 1996. He has been a guest conductor in the Netherlands, Ireland, Spain, Hungary and Venezuela, often conducting compositions of his own. Vic Nees plays an important role in amateur choir organizations. He has been invited to be a jury member at international choir festivals in Arezzo, Arnhem, Cork, Let the peoples sing, Maasmechelen, Malta, Neerpelt, Tours, Trento and Varna. He is a consultant for the European Federation of Young Choirs (EFYC). Composing primarily vocal music, Nees has been awarded many prizes for his compositions, including the Eugene Baie Prize (1973), the AGEC Prize (1990) and the Visser-Neerlandia Prize (1995). He was elected as member of the The Royal Flemish Academy in 1994, and as member of The Royal Academy of Belgium for Sciences and Arts in 1998.

The **Trumpet Te Deum** was written in 2003, with the premiere performance taking place September 2003 in the cathedral in the composer's home town of Grimbergen. Not only the combination of forces for which it is intended – two trumpets, soprano soloist and mixed choir – is unusual; so is the overall concept. The composer, being of the opinion that the text is often interpreted in an unduly triumphalist manner whereas it is in its essence a prayer of thanks, has written an intimist Te Deum.

To do justice to the various aspects of the lengthy text, Vic Nees has divided it into seven separate numbers, each with its own basic idea and appropriate musical development.
A telling example is "Patrem immensae majestatis." The composer precedes it with a theological meditation on the mystery of the Holy Trinity: "In God everything whirls about at limitless speed. The Greek Fathers call this 'PERICHORESIS', the dance of the persons of the Trinity." The whirling movement of the dance can be heard in the trumpets and the soprano soloist, whereas the solemn major triads of the choir symbolize the presence of the three persons of the Trinity. "Te Gloriosus" shows the procession of the apostles, and the martyrs walking past, each in their own formations, spurred on by lyrical interventions of the three soloists. The entry, by the women's voices of "Tu Rex gloriae" is an energetic theme that dominates the entire movement. Eventually it is taken up, in a broadened version, just as the choir bursts into polyphonic chant. The opening of "Et rege eos" is impressive, spellbinding even; it is followed by an extended and lively song of praise.
These four rather "active" movements are counterbalanced by the other three, whose inspiration derives mainly from the inner life. The character of the first, "Te Deum laudamus," is that of a prayer rather than that of a festive hymn. The text is mostly spoken, except for a few outbursts such as "laudamus," "Sanctus" and "gloriae." The movement is framed by an instrumental bicinium. "Te ergo quaesumus" is undoubtedly the most touching movement of the entire work. The poignant cantilena with which the choir opens is followed by an intimate dialogue between soprano soloist and muted trumpets. But the "Dignare, Domine" is equally intense, with its prayer for mercy and with the fervor of the hope it expresses. There are impressive moments, such as the sudden *piano* at "Miserere," the moving soprano solo at "non confundar", and the final passage of the trumpets *con sordino* with which this final movement fades into silence.

Notes by Kamiel Cooremans

Mass in D minor - Nelson Mass

Franz Josef Haydn's Mass in D minor, *Missa in angustiis* ("mass in straitened times") was written over a six-week period in the summer of 1798. The universal title of "Nelson Mass" became affiliated with this work after a performance given by Haydn for Lord Nelson and Lady Hamilton in 1800 during their visit to Austria. This is Haydn's largest mass, and one of his most well-known and beloved choral works. It is also his only minor-key mass, set in D minor at the opening, but leading to a victorious D major finale. H.C. Robbins Landon, universally regarded as the most important Haydn scholar of the 20th and 21st century, has described the Nelson Mass as "arguably Haydn's greatest single composition." The unusual orchestration of this work—strings, trumpets, timpani and organ (no woodwinds or low brass)—provides a stark, angular quality to the work. This orchestration combined with Haydn's own title for the mass would lead one to expect a dark piece, with an undercurrent of fear. Certainly the *Kyrie* and the *Benedictus* feature dark and dramatic fanfares, but there are also contemplative and joyful movements and a jubilant finale.

The mass is also notable for the 'fireworks' demanded of the soprano soloist, particularly in the *Kyrie* and *Gloria* sections. However, while most contemporary mass settings make a clear distinction between arias and choral sections, the solos and solo ensemble passages in the Nelson Mass remain closely integrated with the chorus.

The *Gloria* movement begins in antithesis to the dark *Kyrie* – it is in D major, it is exuberant, it is dance-like and optimistic. The "Qui tollis" section of the *Gloria* starts in Bb major, where the bass is accompanied by some exquisite scoring for the strings and organ. The soprano returns us to D major for "Quoniam tu solus" and as is typical in masses of this time the *Gloria* movement ends with a choral fugue.

An extraordinary opening to the *Credo* has the sopranos and tenors competing in canon with the altos and basses to the sound of trumpet fanfares. "Et incarnatus est" begins with a beautiful aria for the soprano soloist, before the emotional centre of the piece is taken up by the chorus who lead to a glorious D major finish once again in "Et resurrexit."

A musical sense of awe and majesty reflecting the text characterizes the beginning of the *Sanctus*, with overall subdued dynamics punctuated by rapid crescendos/diminuendos and orchestral crashes. The "Pleni sunt coeli" and subsequent "Osanna in excelsis" sections bring a return of jubilation and ecstasy to the music, which makes the following *Benedictus* even more dramatic.

The *Benedictus* is a world away from the serene, prayerful setting that might be expected. This movement is typically set as a quiet meditation. Haydn's setting begins with a stormy orchestral introduction, moves through a series of exchanges between soloists and chorus, and culminates in a strikingly ominous passage, complete with timpani and trumpet fanfare on the final statement of the text. The G major *Agnus Dei* provides the chorus a little respite as the soloists take centre stage, before *Dona Nobis Pacem* returns triumphantly to D major in a joyous finale.

Nola Shantz, soprano

As a soprano, pianist and music educator, Nola Shantz is passionate about sharing her love of music. She holds undergraduate degrees from the University of Alberta and the University of British Columbia (UBC), and a Master of Music degree in piano from UBC where her principal instructor was Professor Alexander Korsantia.

Nola has been thankful to receive a number of scholarships and awards. She has performed in various music festivals including: the Summer Arts Festival at the Centre d'arts in Quebec, the Mountainview International Festival of Song in Calgary, the Banff Centre for the Arts, and recently at the Summer Vocal Academy in Victoria.

Nola began studying voice with Ms. Eva Bostrand in the fall of 2005 and has also worked with other recognized vocal teachers and coaches since then.

In addition to her performing activities, Nola teaches at the Alberta College Conservatory of Music and Edmonton Public Schools.

Russell Whitehead, trumpet

Russell has released his debut CD, *Prairie Scenes* on the Arktos label in June, 2006 and was appointed Acting Principal Trumpet of the Edmonton Symphony Orchestra for the 2004-05 season. Currently, he plays Third Trumpet with the Edmonton Symphony Orchestra, free lances with many of the ensembles in Edmonton, adjudicates throughout Western Canada and teaches at the University of Alberta, King's University College and through his home.

Alvin Lowrey, trumpet

Retired after 33 seasons as Principal Trumpet of the Edmonton Symphony Orchestra, Alvin Lowrey continues his commitment to teaching trumpet at the University of Alberta. Over the past three decades, Alvin has been frequently featured as a soloist with the ESO. In addition to solo appearances with the ESO, he has presented numerous recitals at the University of Alberta as well as off-campus. In 2003, Alvin and organist Jeremy Spurgeon received an immediately spontaneous standing ovation from a full-house for a recital presented for CBC's noon-hour Wednesdays @ Winspear series for recorded live broadcast. Alvin has performed in six Canadian provinces plus the Northwest Territories, in about half of the states of the U.S. plus the District of Columbia, and in a dozen countries in Europe and Asia. Concert tours have taken him north as far as Inuvik; east to Warsaw; south to Melbourne; and west to Colombo, Sri Lanka.

Alvin Lowrey was commissioned by the International Trumpet Guild to compile a documentation of the LP-era of classical solo trumpet recordings. This extensive 1700-page project, *Lowrey's International Trumpet Discography*, was published in 1990 by Camden House. He was Editor of Record Reviews for the *ITG Journal* from 1978-1987 during which time he contributed numerous feature articles. Previously, Lowrey had been the Contributing Editor of Record Reviews for *The Brass World* from 1969-1974. Last June, he presented a lecture "Legends about Legendary Trumpeters of the LP-era" for the International Trumpet Guild Conference held in Banff where he also participated in a trumpet ensemble concert played by a dozen principal trumpeters of major Canadian orchestras.

Before joining the ESO, Lowrey taught and played in faculty brass quintets at the University of Illinois (Champaign-Urbana), University of Northern Colorado (Greeley), and Western Michigan University (Kalamazoo). He has also taught at Michigan State University and was a member of the Miami Philharmonic before coming to Edmonton.

Marnie Giesbrecht

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician.

Educated at the University of Alberta, the Eastman School of Music, Rochester, N.Y. and the Mozarteum, Salzburg, Austria, Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance and related subjects. She is also Adjunct Professor of Music at The King's University College and Co-Music Director (with Joachim Segger) at First Presbyterian Church in Edmonton where they oversaw the restoration and renovation of the 1909 3-manual Casavant organ, completed in 2007.

She was national president of the Royal Canadian College of Organists from 2000 to 2002 and Co-Chair (with Joachim Segger) of Windspiration: Edmonton Organ Festival and RCCO national convention in 2007. Currently Giesbrecht and Segger are directing the RCCO Sundays at 3 Organ Recital Series and Marnie serves on the scholarships and educational committees (so do see her about learning to play the organ!) Dr. Giesbrecht is Chair of the Davis Organ Maintenance and Performance Trust Advisory Committee.

Marnie Giesbrecht performs and records with Joachim Segger as *Duo Majoya*. Their programs and CDs present a kaleidoscopic variety of organ duets, piano duets and organ and piano duos. Hear them playing a program of organ and piano duets at First Presbyterian Church on Sunday, January 11th, 2009 when they will give the premiere performance of "Destinations" for organ and piano by Cheryl Cooney.

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

Concert Band



Wendy J Grasdahl, Conductor

Sunday, November 30, 2008 at 2:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

The Standard of St. George (1930)	Kenneth J Alford (1881-1945)
My Jesus! Oh, What Anguish (1974)	Johann Sebastian Bach (1685-1750) arr Alfred Reed
Newfoundland Rhapsody (1956)	Howard Cable (b. 1920)
Autobiography, Part 1 (1894-1900) I. Cherry Street III. 1900: Corn, Cows, and Music	Robert Russell Bennett (1894-1981)
Kaddish (1976)	W Francis McBeth (b. 1933)

Intermission

Barber of Seville (1816)	Gioacchino Rossini (1792-1868) arr Lake
Four French Songs of the 16th century (1973)	Robert Hanson (dates unknown)
Tempered Steel (1997)	Charles Rochester Young (b. 1965)

Program Notes

Kenneth Joseph Alford (1881 – 1945) is a pseudonym taken by Major Fredrick Joseph Ricketts. As a composer he is best known for his marches, the most famous of which being Colonel Bogey. British officers of his day were not encouraged to pursue interests outside the Services so, as a Lieutenant, he published works under a pseudonym. The first name, "Kenneth", was that of his eldest son, and the surname, "Alford", was his mother's maiden name. Fredrick Joseph Ricketts joined the Royal Irish Regiment as a musician in 1895 and was commissioned into the Royal Marines as a Director of Music in 1927. He retired in 1944 with the rank of Major. Ricketts/Alford is known as "The British March King", and is considered by many to be Britain's equivalent of America's John Phillip Sousa.

The Standard of St George (1930) is inspired by Alford's watching the annual Trooping the Colour at the Horse Guards Parade at Whitehall. This exuberant march reflects the pageantry and tradition of just such an event, and is just on example of the British march style for which he is so commonly associated.

Johann Sebastian Bach (1685-1750) is the most famous member of the musical Bach family. During his lifetime, he became renowned mainly for his virtuosity in organ performance. He was not as respected as a composer, with his works being criticized as old-fashioned. Bach composed for himself as a performer as well as for his children and students, not intending to achieve further fame as a composer. His compositions were rediscovered in the mid-19th century, and were then recognized as masterpieces of polyphony. He had a special genius for keyboard and organ creations, publishing works which act as manuals for the many techniques that he became an expert in. Examples of these include the *Goldberg Variations, A Musical Offering,* and *The Art of Fugue.* Bach's output was not limited to keyboard instruments, however, as he wrote in virtually every genre, including sacred vocal music such as cantatas and oratorios, secular vocal music, chamber music, and orchestral pieces. Typically, the genre that he composed in was related to his professional appointment at the time: he wrote more organ pieces when he was hired as a church organist and likewise more vocal music when he was directing choirs.

My Jesus! Oh, What Anguish (1974) is one of a group of sacred songs by Bach that exist in the form of a single melody with figured bass. These songs were originally published in 1736 and were part of a larger collection of sacred songs settings and hymns edited by Bach. In 1832, they were published by C.F. Becker as part of a fully harmonized collection of chorales. The simplicity of its two-part form with each part repeated once, lends well to the expressive lines and deeply moving quality of this work.
This arrangement of *My Jesus! Oh, What Anguish* is by the prominent American composer, Alfred Reed. The first performance of this setting took place in 1974 by the University of Miami Symphonic Wind ensemble under the direction of Frederick Fennell.

Howard Cable (b. 1920) has enjoyed a diverse musical career spanning over 60 years. He has been called the most successful conductor, composer and arranger in Canadian music since the 1940s. He has been a leading figure in the musical life of Canada and has done much to bring a sense of professionalism and virtuosity to band music and its performance in Canada. After completing studies in Toronto under such celebrated teachers as Sir Ernest MacMillan, Ettore Mazzoleni and Healey Willan, he began a career composing, arranging, and conducting radio dramas and variety programs for the CBC. For several years, the Howard Cable Concert Band was heard throughout Canada and internationally on CBC radio.

On television he was Music Director and arranger for many celebrated telecasts including "Showtime". He has appeared across Canada in all the major arts festivals and is a featured Guest Conductor of Canadian Symphony orchestras each season. His twenty-year collaboration with the Canadian Brass resulted in his writing over eighty pieces and arrangements. He has composed and arranged for the Elmer Iseler Singers, the Toronto Children's Chorus, the Toronto Mendelssohn Choir, True North Brass, the Hannaford Silver Band, and the New York Philharmonic Brass. His contribution to the musical life of Canada has been recognized through his appointment as a Member of the Order of Canada and by receiving an Honourary Doctorate of Fine Arts from the University of Lethbridge, Alberta.

Newfoundland Rhapsody (1956) is a lilting collection of Newfoundland folk songs that range from the boisterous, to the humorous, to the poignant, to the completely outrageous. It was written for the Howard Cable Concert Band. The folk songs heard include *We'll Rand and We'll Roar Like True Newfoundlanders, The Sealing Cruise of the Lone Flier, The Petty Harbour Bait Skiff, The Wreck of the Emma Jane,* and *Up the Pond.* Much of the variety within this piece is derived from meter changes, tempo shifts, solo lines, and a multitude of keys. Cable's brilliantly scored work constitutes some of the most satisfying music written for wind band.

Robert Russell Bennett (1894 – 1981) was one of America's most capable arrangers of Broadway shows for over forty years. Bennett's father was a band director, trumpeter, violinist and baseball player, while his mother was a pianist and piano teacher. Bennett contracted polio while a youngster and became interested in music while convalescing. He played piano, trumpet, organ and violin. When he was fifteen, Bennett began studying harmony and counterpoint with Carl Busch until 1913. He then moved to New York where he was a composer and arranger. Bennett became a director of US Army Bands in 1918. In 1926, Bennett moved to Paris to study with Nadia Boulanger, one of the twentieth century's most influential composition teachers and conductors. In 1936, Bennett moved to Hollywood where he began to compose film scores. He returned to New York and continued his composing, achieving an Academy Award for the movie version of *Oklahoma.* He wrote two symphonies, solo works for winds, and many popular and essential masterworks for the wind band.

Autobiography, Part One (1979) is based on Bennett's life from 1894 to 1900. He writes the following:

> My own part of the pleasure [of composing] is mostly in utilizing the musical language of the concert band, with its apparently inexhaustible colours and its fabulous vitality. The form [of this piece] is in seven short pictures, each about two minutes long, of my own personal seven ages. ...The three ages of my seven ages in Part One takes us to the legal end of my youth...

The first movement is entitled "Cherry Street" with the subtitle: (Born on a hill by a railroad track. Our home was a mansion – or was it a shack?). The third movement is entitled "1900: Corn, Cows, and Music" subtitled, (Haying the horses and slopping the pigs – and playing sonatas and rags and jigs.)

W. Francis McBeth (b. 1933) has written extensively for orchestra, chamber ensembles and band. He received his BM degree from Hardin-Simmons University, his MM degree from the University of Texan and his doctorate from the Eastman School of Music. McBeth began teaching in 1957 at Ouachita University where he was chairman of the department of theory-composition and resident composer. In addition to teaching and composing McBeth has guest conducted all-state and honour bands across the United States, Canada, and Japan. He was appointed composer l\aureate for the state of Arkansas in 1975.

Kaddish (1976) is the Jewish prayer for the dead. It is said by the bereaved each morning and evening for eleven months, then on the anniversary of the death thereafter. This piece was composed as a memorial to J. Clifton Williams, McBeth's teacher at the University of Texas. Two melodic ideas run through the piece, creating contrast and dynamic movement. The "heartbeat" that runs

through the work in the percussion is a rhythmic quote from a measure in the Chorale section of Williams' *Caccia and Chorale.* The use of rubato intensifies the sense of prayerfulness while extreme dynamic shifts portray the range of emotions experienced by someone faced with the reality of the death of a friend. The first performance of *Kaddish* took place in 1976 by the Richardson High School Band (Richardson, Texas) with the composer conducting.

Gioachino Rossini (1792 – 1868**)** was born to a musical family. His father was a trumpeter and horn player and his mother a singer. Both toured the theatres of the Romagna, and from an early age Gioachino, their only child, accompanied them. The family moved in 1802 to Lugo, and two years later to Bologna, where with private tuition Rossini made rapid progress on the horn and keyboard, and especially as a singer (in 1805 he made a public appearance as the boy Adolfo in Paër's opera Camilla). In 1806 he was admitted on the strength of his singing to membership of the Accademia Filarmonica of Bologna, a great honour for one so young. Earlier the same year he entered the Liceo of Bologna and the famous counterpoint class of Padre Mattei; there he immersed himself in the music of Haydn and Mozart, and two years later a cantata on the Lament of Harmony on the Death of Orpheus won him a prize. His first opera, *Demetrio e Polibio*, was composed for the Mombelli family in 1810, but was not performed until 1812.

His professional career began with *La cambiale di matrimonio ('The Bill of Marriage'*), a one-act farsa commissioned for the Teatro S. Moisè in Venice; it proved so successful that it was followed over the next three years by several others, including *La scala di seta ('The Silken Ladder')* and *Il signor Bruschino* which are remembered mostly for their overtures. With the sacred opera *Ciro in Babilonia* (1812) he ventured into the serious genre, but as yet his talent was mainly for comedy. This was confirmed later in the year by his first commission, *La pietra del paragone ('The Touchstone'*, 1812). The work was a great success, performed 53 times during its initial run; it contains many of the features, such as settings of nonsense verse, that would be exploited to memorable effect in future operas. Its enthusiastic reception earned Rossini exemption from military service.

In 1813 he achieved a still greater double triumph in Venice with the heroic *Tancredi* and the comic *L'italiana in Algeri*, both of which eventually carried his name far beyond Italy. With these works Rossini's style was fully formed and his strong musical personality carried all before it. In 1815 he signed a long-term contract with Domenico Barbaia, impresario of the Neapolitan S. Carlo and Fondo theatres, to assume the musical directorship of both venues, with the obligation to produce annually a new opera at each. During this time, Rossini received pair of commissions for theatres in Rome; the *Torvaldo e Dorliska* (1816) received only moderate success, but *Il barbiere di Siviglia* (1816) survived a disastrous first night to become a universal favourite, loved by Verdi and Wagner alike, and inspiring in Beethoven the famously backhanded compliment that Rossini should compose only more of the same.

After this period, Rossini lived in Paris, London, and Bologna where he composed opera seria including the grand opera *Guillaume Tell* (1829), his only completely original work in French, and his last work for the stage.

The Barber of Seville Overture (1816) is comes from what is considered to be Rossini's greatest and most popular work. The story is from the Beaumarchais comedy, also set by Mozart in "*The Marriage of Figaro*". In the Overture, none of the opera's themes are found, yet it's bubbling gaiety and musical resemblance to the character of Figaro and expressive of the plot that transpires in the opera, both musically and dramatically. The enduring *Barber of Seville Overture* has been immortalized in the twentieth century in the Warner Brother's classic cartoon, Bugs Bunny, in the short, "The Rabbit of Seville." This arrangement for band is by M.L. Lake.

Robert Hanson (dates unknown) is an American composer, conductor and musician. He has taught all level of music education and hold advanced degreed from Chicago Conservatory of Music and Northwestern University. He has been a performing member with the University of Minnesota Concert Band, arranges for the 5th Army Band, and is a jazz musician.

Four French Songs (1973) is based on four chansons of the sixteenth century. It has been performed frequently by the University of Minnesota Concert band. The four movements reflect an earlier compositional genre and require the ensemble to perform in a stylistic manner that is atypical of a large group of instrumentalists, making the work a challenging but beautiful setting of these chansons.

Charles Rochester Young (b. 1965) is the coordinator of Composition and Music Theory at the University of Wisconsin-Stevens Point. His twenty five published commissions have been performed. Broadcasted, and/or recorded around the globe. Awards from ASCAP, Meet the Composer, National Flute Association, National Band Association, International Bassists Federation and National Asssociation of Compsers USA commend Young's works for their expressive power, depth, and appeal to artists and audiences alike.

Young studied composition at the University of Michigan with Leslie Bassett, William Albright, and George Balch Wilson, and saxophone with Donald Sinta. He has continued study with Marianne Ploger and Keith Hill. In 1999 Young was named Wisconsin Professor of the Year by the Carnegie Foundation. In 2000, he received the University of Wisconsin System Board of Regents Career Teaching Excellence Award.

Tempered Steel **(1997)** is a celebratory work with relentless drive and determination. As the title suggests the scoring features the metallic sonorities of the contemporary wind band. In 1993, Young lost the use of his hands and arms from a sudden and unknown neuromuscular condition. Four years of extreme physical and emotional pain followed. Through intense determination, he recovered fully and decided to write *Tempered Steel* based on this experience. He wrote the following program notes about the work:

> As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

Tempered Steel is Young's first work for wind band. It was composed in 1997 as the fisrt commission by the Big 12 Band Directors Association and was premiered at the University of Colorado-Boulder in February 1998 under the direction of Allan McMurray.

University of Alberta Concert Band, 2008-2009
Wendy Grasdahl, Conductor

Flute I
*Jacquelyn Khey
*Tanya Saunderson
Caitlin Miller Fewer
Pamela Zilinsky
Shannon Sutherland

Flute II
Olivia Ruschkowski
Helen Li
Kayla Fuller
Dorcas Li
Meagan Homer
Crystal Muller
Kaitlin Simpson
Anna Hui

Oboe
Yummi Currah

Eb Clarinet
Nita Sankar

Clarinet I
*Ellie Neufeld
*Carly Loewen
Jolene Wong
Dylan Bernhard

Clarinet II
Collin Rattray
Danielle Simard
Tony Buchanan
Daniela Pagliuso

Clarinet III
Sarah Thompson
Keltie Hutchison
Micah Cooper
Jennifer Albers

Bass Clarinet
Kirstyn Schmidt
Joanne Gottlieb

Bassoon
Anno Laarmann

Alto Sax I
*Danielle Smith
Lisa Dollansky
Taylor Rae Foster

Alto Sax II
Stewart Yaworski
Jesse Hay
Angelina Fleck

Tenor Sax
Jennifer Lee
Adam Maunder
Janique Richard
Derek Mak

Baritone Saxophone
Ian Taylor

Horns
*Michael Clark
Kathleen deCaen
Lauren Baril

Trumpet I
*Katie Janhsen
Matthew Parsons
Patricia Whitebone
Justina Watt

Trumpet II
Evan Meyer-Scott
Grant Oblak
Matthew Johnson

Trumpet III
Matt Jeffrey
Siobahn Penner
Jackie Meyler
Kalie Anderson

Trombones
*Justin Kautz
*Brett Feland
Kaleen Clark
Shannon Willis
Amanda Leaf
Tom East
Andrew Buys
Nelson Knutson (bass)

Euphoniums
Samantha Jeffery
Stephanie Woytkiw

Tubas
Sara Marsh
Jordan Brandon
*Ray Basaraba
David Bergeron

Percussion
*Alyssa Baker
Trevor Brooke
Ryan Hemphill
*Zach Smith
Patrick Watkins
Savannah Goyette

*Denotes section leaders

WENDY J GRASDAHL

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia, and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and has playd Solo Cornet with the Mill Creek Colliery Brass Band. Wendy is the Trumpet Instructor at Concordia University College of Alberta.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert Bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

University of Alberta Department of Music
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DEPARTMENT OF
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The University of Alberta Department of Music presents:

"An Evening of Opera Scenes"



University of Alberta Opera Workshop

Brian McIntosh, Director

Leanne Regehr, Head coach/accompanist

Thursday & Friday,
November 27 & 28, 2008 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Overture to Die Zauberflöte — Wolfgang Amadeus Mozart (1756-1791), arr C Martelli

Jade String Quartet
Amy Kao, violin — Emily Ann Neeland, violin
Deborah Chang, viola — Julian Savaryn, cello

Le Nozze di Figaro — Wolfgang Amadeus Mozart

Act one, scenes 1–3

Figaro	Jihwan Cho
Susannah	Nevada Collins-Lee (Nov. 27)
	Amanda Massey (Nov. 28)

Act three, scene 5

Countess	Tracy Cantin
Susannah	Sarah Toane (Nov. 27)
	Megan Chartrand (Nov. 28)

Act four, scene 1

Barbarina	Melanie Ferrier

Werther — Jules Massenet (1842-1912)

Act three, scene 2

Charlotte	Krista Lessard
Sophie	Amanda Massey (Nov. 27)
	Sarah Toane (Nov. 28)

Hänsel und Gretel — Engelbert Humperdinck (1854-1921)

Act one, scene 1

Hänsel	Yan Bonnema (Nov. 27)
	Erin Passmore (Nov. 28)
Gretel	Shelley Roth (Nov. 27)
	Elissa Dick (Nov. 28)

Madama Butterfly — Giacomo Puccini (1858-1924)

Act two, final scene *(stage direction by Jihwan Cho)*

Cho-Cho San	Tracy Cantin
Suzuki	Abra Whitney (Nov. 27)
	Krista Lessard (Nov. 28)
	(accompanied by Rover Lai)

Intermission

Der Freischütz — Carl Maria von Weber (1786-1826)

Act three, scene 1

Agatha	Tracy Cantin
Ännchen	Sarah Toane (Nov. 27)
	Melanie Ferrier (Nov. 28)
Bridesmaids	Shelley Roth, Elissa Dick,
	Nevada Collins-Lee, Nansee Hughes (Nov. 27)
	Yan Bonnema, Elissa Dick,
	Nevada Collins-Lee, Abra Whitney (Nov. 28)
Obbligato cello solo	Julian Savaryn
Obbligato viola solo	Deborah Chang

Die Zauberflöte — Wolfgang Amadeus Mozart

From Act three *(stage direction: Melanie Ferrier)*

Papageno	Rover Lai
Papagena	Elissa Dick (Nov. 27)
	Shelley Roth (Nov. 28)
	(accompanied by Maria Fuller)

Cosi Fan Tutte — Wolfgang Amadeus Mozart

Act one, scene 4

Don Alfonso	Jihwan Cho
Fiordiligi	Tracy Cantin
Dorabella	Erin Passmore (Nov. 27)
	Rebecca Claborn (Nov. 28)
Despina	Megan Chartrand (Nov. 27)
	Nansee Hughes (Nov. 28)

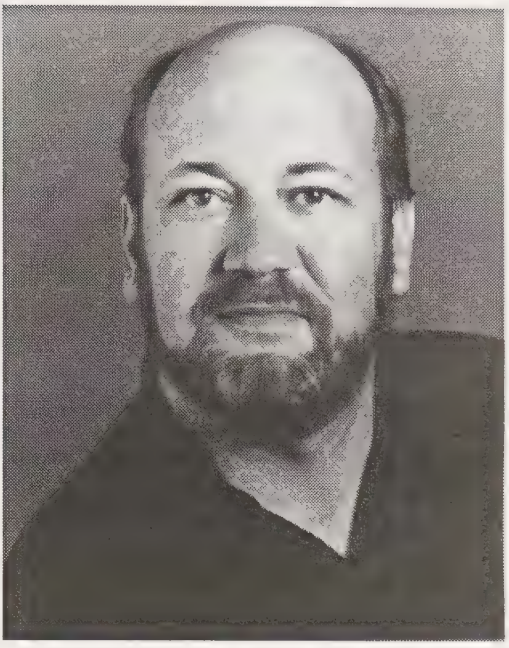
Lakme — Léo Delibes (1836-1891)

Act one, scene 2

Lakme	Amanda Massey
Mallika	Rebecca Claborn
	(accompanied by Maria Fuller)

(Unless otherwise noted, stage direction for all scenes was done by Professor McIntosh and all scenes accompanied by Leanne Regehr)

Brian McIntosh
Bass-Baritone



Canadian Brian McIntosh has earned international acclaim with his full bass-baritone voice. He is a regular performer with North America's leading opera companies and orchestras as well as with opera-houses and festivals across Europe. His most recent work includes Sacristan in **Tosca** with Calgary Opera, Bartolo in **Barbiere di Siviglia** with Schlossfestspiele Zwingenberg, Peneios in **Daphne** with Pacific Opera Victoria, Lodovico in **Otello** with Opera Lyra Ottawa and Manitoba Opera, Haly in **Italiana in Algeri** with Vancouver Opera, Luther and Crespel in **Tales of Hoffmann** with Virginia Opera, Bartolo in **Nozze di Figaro** with New Orleans Opera and Alidoro in **La Cenerentola** with Calgary Opera. His 2005-2006 season included **Capriccio** and **Madama Butterfly** with New York City Opera, Commendatore in **Don Giovanni** with Vancouver Opera and Pistola in **Falstaff** with Opera Lyra Ottawa. In the 2004-2005 season McIntosh performed in **La Rondine** and **Pearl Fishers** with New York City Opera, and **Glagolitic Mass** with Singapore Symphony. The 2003-2004 season included Kaspar in **Der Freischütz** with Schlossfestspiele Zwingenberg in Germany, Bartolo in **Barber of Seville** with Vancouver Opera and Bonze in **Madama Butterfly** with Edmonton Opera. Mr McIntosh has performed with New York City Opera in **Madama Butterfly**, **Don Giovanni, Rigoletto, La Boheme**, **Carmen** and **La Traviata,** and with Arizona Opera, Pittsburgh Opera, Grand Rapids Opera**,** and the Seattle Symphony. He also performed the title role in **The Mikado,** Bailli in **Werther** and Capulet in **Romeo et Juliette** with Calgary Opera, as well as Truelove in **Rakes Progress** and Sam in **Un Ballo in Maschera** with Edmonton Opera. Upcoming engagements include Banquo in **MacBeth** with Opera Montreal, and Dr. Grenvil in **La Traviata** with Edmonton Opera. Brian McIntosh is Professor of Voice and Opera at the University of Alberta.



The University of Alberta Opera Workshop
Brian McIntosh

A synthesis of many other disciplines, Opera Workshop offers a comprehensive training program giving each student opportunity to perform and work in a supportive and positive atmosphere. Assignments to each student are appropriate to their abilities and progress throughout the course. Performances include evenings of opera scenes as well as fully staged productions with orchestra.

Donations to the Department of Music are welcome. Please contact music@ualberta.ca or 492-0601 for further information. You may specify the area for your donation, i.e. Opera Workshop. Thank you.

Acknowledgements
Opera Workshop would like to thank the following people:
Jade String Quartet
Pat Strain and Russell Baker for technical assistance
John Fedor for stage management



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The University of Alberta Department of Music presents:

Music at Convocation Hall



Lidia Khaner, oboe

Janet Scott Hoyt, piano

Sunday, November 23, 2008

7:15 pm Pre-concert Talk by **Dr Mary Ingraham**

8:00 pm Concert

Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Sonata (after the Quartet for Oboe and Strings) K. 370 (1781) — Wolfgang Amadeus Mozart (1756-1791), arr W Salomon
- Allegro
- Adagio
- Rondo

Romanze, Op 94, № 1 (1849) — Robert Schumann (1810-1856)

Concert Piece, Op 33 (1846) — Julius Rietz (1812-1877)
- Andante sostenuto
- Intermezzo
- Finale

Intermission

Sonata (1947) — Henri Dutilleux (b. 1916)
- Aria
- Scherzo
- Final

Sonata (1962) — Francis Poulenc (1899-1963)
- Elegie
- Scherzo
- Déploration

Sonata, Op 166 — Camille Saint-Saëns (1835-1921)
- Andantino
- Allegretto
- Molto allegro

Program Notes
by Andrea Eng

Wolfgang Amadeus Mozart (1756–1791)

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. The son of a court musician employed by the Archduke, he grew up in a very musical household and both he and his sister showed great talents at musical performance. Mozart's father, Leopold, exploited the talent that his children displayed by taking them on various tours of Europe to showcase their abilities when they were quite young. Mozart was reported to have been exceptionally skilled at the keyboard, violin, and viola and the stories of his musical abilities are legendary to say the least.

Mozart was prolific in every musical genre, including chamber music. Although his chamber music generally gets looked over for his larger scale works such as operas and concerti, he did write a large amount of music for various combinations of instruments including serenades, divertimenti, and a number of works for Masonic events. Many of Mozart's chamber works were written as small commissions, favours for friends (such as the *Duos for Violin and Viola*, K.423 and K.424 (1777) written for Michael Haydn to help him complete an unfinished commission while he was too ill to compose it himself), or as gifts. The fact that these shorter works garnered less attention at the time of their composition does not mean that they lack the characteristic Mozart charm. On the contrary, they are all the more intriguing due to the ability for each of these individual works to synthesize so much of the characteristic Mozart style.

***Sonata, K.370* (1781) (after the *Quartet for Oboe and Strings*), arr. W. Salomon**

The *Sonata, K.370* was written for and dedicated to Mozart's friend Friedrich Ramm, who was an exceptionally talented oboist. Mozart wrote it with Ramm's specific abilities and tonal qualities in mind, and completed it in 1781 just after Ramm was hired as the principal oboist in the orchestra for his opera *Idomeneo.* The sonata reaches to exceptionally high notes for any oboist, and in a range that was particularly challenging for the larger bored instruments of the eighteenth century. Several decades passed before the work was published, and sometime after that before it was performed by anyone other than Ramm himself.

The *Sonata, K. 370* was originally scored as a quartet for oboe, violin, viola, and cello and has been arranged for oboe and piano by W. Salomon.

Robert Schumann (1810-1856)

Robert Schumann was a German musician, music critic, and composer. His father owned several presses, and was an editor and writer, but his mother encouraged his evidently natural musical abilities. He studied music privately in his youth and then turned to more formal studies after spending a short time studying law at the University of Leipzig. He studied piano and composition with acclaimed teacher Friedrich Wieck and he would later fall in love with and marry Wieck's daughter Clara. After a finger injury in 1831 that left Schumann unable to play piano, he turned his focus to musical composition and, following in his father's literary footsteps, music criticism.

Schumann's compositional output is divided into bursts of intense, almost obsessive, compositional focus on a particular genre or style. The year he married Clara Wieck (1840) is often known as the 'Liedarjahr', due to his unusually high output of art songs, 1841 was a predominantly symphonic year, and 1842–1843 was a period of chamber music. 1849 was one of the most productive years of Schumann's career overall, (especially in the wake of the previous three years where very little was composed at all). In 1850 he was appointed Music Director at Düsseldorf where he remained until being hospitalized for poor mental health in 1854. Schumann died in a private asylum near Bonn in 1856.

***Romanze Op. 94 no. 1* (1849)**

The *Romanze, Op. 94 no 1* is the first of a set of three *Romanzes* composed by Schumann in 1849. This work is technically demanding, requiring breath control that would have been almost unimaginable in Schumann's time: Schumann even re-scored this set of works for cello and for violin, fearing that no wind player would want to attempt it.

While the tessitura of the melodic line is well within the range of a nineteenth century oboe, the challenge lies in the lengths of the phrases the composer requires the soloist to play. The demand for long, sustained melodic lines is evident from the first phrase of the piece, where the oboe line seems to float along endlessly without a break. The work begins in a minor key in the low range of the piano, and as the oboe enters the melody leaps up and then slowly meanders down to its lower register. There is plenty of time in the graceful descending melody for careful use of rubato as if to give a sense of floating and falling gracefully in the breeze. The melodic leap up and meandering descent becomes the theme taken up by the piano as well and it is passed between the two instruments freely. The piece closes as calmly and quietly as it began.

Julius Rietz (1812- 1877)

Julius Rietz was a German–born cellist, conductor, composer, and editor of music. He came from a family of musicians who were very active in nineteenth century musical life in Germany and both Julius and his brother, Eduard, were close friends and colleagues of Felix Mendelssohn. Rietz held important musical positions around Germany, including City Music Director of Düsseldorf (1834–1847), Director of the Leipzig Singakademie (1847–1860), Musical Director of the City of Dresden (1860–1877), and as Chief Conductor of the Lower Rhine Music Festival for several years.

Rietz's music is generally considered conservatively classical for this period in the nineteenth century, and his work follows in the tradition of Mendelssohn. Rietz avoids the overly dramatic forms and expressions popular with composers such as Liszt and Wagner, and maintains a lighter spirit overall.

***Concert Piece (Konzertstück), Op. 33* (1846)**

A piece that is rarely performed or recorded, Rietz's *Konzertstück, Op. 33* follows in the long established eighteenth century tradition of works for solo oboe. Originally written for solo oboe and orchestra, there are three distinct sections in this single movement work: an *andante sostenuto* Introduction; an 'Intermezzo' that takes up a significant body of the work; and a brief *allegro animato* Finale.

The work opens with a slow introduction of thematic material in F minor, before the solo line enters with a beautiful yet plaintive melody over a pulse-like accompaniment. A brief cadenza leads *attacca* into a much brighter *allegretto con moto* 'Intermezzo' where the soloist's agility is fully displayed. The melodic line dances in a duple metre and passes several times from oboe to accompaniment and back. The brief and dramatic B section darkens the mood before returning to the light dance of the beginning of the 'Intermezzo', which leads into the extended cadenza–filled Finale that subjects the melodic material of the 'Intermezzo' to quick and decorative flourishes for the close of the work.

Henri Dutilleux (b. 1916)

Henri Dutilleux was born in Angers, France in 1916. He studied at the local *Lycée* as well as the Douai Conservatoire until he was admitted to the Paris Conservatoire in 1933. He won the *Prix de Rome* on his third attempt at the competition in 1938 with his *L'annneau du roi* (1937), one of only a handful of works that survives from Dutilleux days as a student.

Dutilleux remains his own most unforgiving critic. He personally destroyed almost everything he composed prior to 1947, and considers the *Sonata for Piano* (1947), written and dedicated to his wife Geneviève Joy, to be his Op. 1. He is known for making extraordinary requests in regards to performances and recordings of his early music, specifically to refrain from performing some of them at all.

Dutilleux's music is characterized by a general lack of tonality, but not being specifically atonal. He often uses repeated tones as a central focus and to create a reference point in the overall work. His music also draws significant inspiration from literary and visual art works. Active as a composer until the early twenty-first century, Dutilleux's works range from the genres of symphony and sonata through to film music and tone poems.

***Sonata* (1947)**

Although the *Sonata* (1947) is often performed, very few recordings of it actually exist. This is due to the nature of the composition. Dutilleux wrote the first two movements of his *Sonata* as a test piece for the Paris Conservatoire and added the Finale later. Written in a very short amount of time at the request of Claude Delvincourt (who needed pieces for student examinations at the Conservatoire), Dutilleux was forever disappointed in the work overall, and felt that there were only mere moments in the first and second movements where his true intentions and style had come through.

Regardless of Dutilleux's opinion that the work does not do him justice, the *Sonata* is wistful and charming. The 'Aria' marked *grave* opens with a walking motion in the low piano that slowly plods its way to the upper registers of the piano. The oboe follows suit with low sustained notes that progressively rise in register as they become shorter and the step–wise motion becomes more melodic. The 'Scherzo', also *grave*, plays a strong counterpart to the walking motion of the preceding movement with its own march–like chords in the piano while the oboe skips along with a melodic line decorated with turns and flourishes that showcase the soloist's agility. The 'Finale' begins with a charmingly modal folk–like melody introduced in the piano that then passes to the oboe for development. The piece finishes in an unexpectedly bright mood, fully contrasting the dark opening.

Francis Poulenc (1899-1963)

Francis Poulenc was born in January 1899 to a wealthy bourgeois family in Paris. His father was the director of a large pharmaceutical business and his mother was from an artistically inclined family. Poulenc was encouraged from his youth and studied music and composition privately, having his first works published in London in 1917. He continued to compose during his mandatory military service from 1918 through to 1921 and returned to private study in 1921.

By the 1930s, Poulenc had established himself as a composer and a concert pianist in Paris. It was at this time that he partnered with baritone Pierre Bernac (a partnership and friendship that would last for the rest of his life) and began composing songs for them to perform in concert. The vast majority of Poulenc's piano, orchestral, and vocal music also was written during this point in his career.

Throughout his life Poulenc was well aware of, and took great interest in, the music by progressive and innovative composers such as Debussy, Stravinsky, Schoenberg, Webern, and Berg, although much of the music that he wrote was quite tonal and most obviously a product of nineteenth century influences.

Poulenc's chamber works fall into three compact chronological groups of only a few compositions each: 1918–1926, 1932–1948, and 1962. There are reports of several other chamber works, most of which were for strings, but Poulenc destroyed many of them due to his dissatisfaction in writing for these instruments. In the summer of 1962, however, Poulenc was inspired to write a set of sonatas for wind instruments. His last three works, *Sonata for Oboe and Piano*, *Sonata for Clarinet and Piano*, and *Sonata for Flute and Piano* were meant to be part of this set for winds that he did not live to complete. Poulenc died of a heart attack in January 1963.

***Sonata for Oboe and Piano* (1962)**

The *Sonata for Oboe and Piano* (1962) is Poulenc's last finished work, completed in the late fall of 1962. The *Sonata* is dedicated to the memory of Prokofiev, a composer that Poulenc had great respect for and, as is evident from a set of essays, he was intimately acquainted with and admired Prokofiev's work. Poulenc uses a slow–fast–slow pattern in the three movements, instead of the standard fast–slow–fast pattern and he makes a point of using a melodic theme from Prokofiev's *Flute Sonata, Op. 94* (1944) in the middle section of the second movement.

The first movement, 'Élegie' gives the feeling of a recollection and nostalgia. Built on a four–note motive introduced by the oboe in a high register at the very opening of the work, the motive is heard in both the oboe and piano parts as the melodic material passes between the two instruments in a conversational duet. The second movement is a Scherzo in ABA form with sharp and agitated bouncing line in the A section that frames a calmer melodious line in the slow B section. Poulenc described the third movement, 'Déploration', as a "sort of liturgical chant." The mournful tone of the oboe recalls the melodic lines of the two preceding movements but treats them with a delicate touch in their remembrance.

Camille Saint –Saëns (1835- 1921)

Charles Camille Saint–Saëns showed natural and distinct musical talent from a very young age. His first piano lessons are reportedly from when he was two-and-a-half years of age and his first public performance was in 1846 (at age 10) where he performed Mozart's *Piano Concerto in B–flat Major, K.450* (1784) from memory and with a cadenza that he wrote himself. Celebrated in his time as 'the next Mozart', Saint-Saëns focused his studies on music at the Paris Conservatoire, despite his interests and demonstrated intellect in several other fields including mathematics, religion, classical language, and natural sciences. He began studying composition in 1851 and competed twice for the *Prix de Rome*, but was unsuccessful. He won a *première prix* in another composition competition for his *Ode à Sainte–Cécile* in 1852. During his years at the Conservatoire, Saint–Saëns developed many close friendships with contemporary composers such as Berlioz, Liszt, Bizet, Gounod, Fauré, and Rossini, all of whom were immensely influential on his musical taste and compositional style.

Saint–Saëns' life was anything but uneventful. He joined the French Army and fought during the Franco–Prussian war (1870–1871) after which he was forced to take vacation time in Algiers to calm his nerves. He was married in 1875 but abruptly separated from his wife in 1878 after the tragic deaths of his two children within the span of a month. Forever restless, he left Paris in 1890 and returned only for short visits between retreats to various locales in the French Canary Islands, Africa, and Europe. The amount of travel in his later years affected the volume of his compositional output as well as his health. In 1920, in attempts to improve his health, Saint–Saëns retreated to Algiers one last time, and he died there in 1921.

***Sonata for Oboe, Op. 166* (1921)**

Like Poulenc's *Sonata for Oboe and Piano*, Saint–Saëns' *Sonata for Oboe, Op. 166* was one of the last major compositions he was able to complete, and it was also meant to be part of a larger set of sonatas for wind instruments, which includes the *Sonata for Clarinet, Op. 167* (1921), and *Sonata for Bassoon, Op. 168* (1921).

Saint–Saëns' *Sonata* strays from the traditional settings of large works that call for movements in contrasting tempi; rather its three movements gradually increase in speed from the opening 'Andantino' movement through the second 'Allegretto' movement and concluding with a 'Molto Allegro' that challenges even the most talented performer. The musical material draws from Saint–Saëns' interest in the music of Jean–Philippe Rameau and demonstrates a neo-Baroque style with many challenging flourishing passages and melodic decorations.

Lidia Khaner

Lidia Khaner has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule für Musik with Ingo Goritzki and played with the Deutsche Kammerakademie.

Lidia played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. Shehas recorded works for the KOS label, the Polish radio and television network, CBC and Arktos Recordings. Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras.

In 2003 she released two CDs, of oboe and piano music with Janet Scott Hoyt and Mozart chamber music for oboe and strings. Her latest release Inspiration, on Edmonton's Arktos Recordings label, unites her once again with Janet Scott Hoyt in music by Poulenc, Saint-Saëns, Britten and Lai.

Janet Scott Hoyt

Alberta-born pianist Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she has had a long association with The Banff Centre for the Arts. In 1995, she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Aitken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

Recently, she has become increasingly active as a recording artist. Previous recordings include a CD featuring the horn trios of Johannes Brahms and Canadian composer Elizabeth Raum, which she did with her husband David Hoyt, French horn and violinist Erika Raum; as well as "The Passionate Englishman" with cellist Tanya Prochazka. More recent releases are 'From the Library of Joseph Szigeti' with violinist Guillaume Tardif and "Inspiration" with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra as well as a CD of music for euphonium and piano with Matthew Clark.

The past few seasons have seen her perform in a wide variety of settings. Always active in the Alberta music scene, last year's travels took her across the country and into the North. During the summer of 2005 she toured in Europe playing concerts in Paris, London and Prague.

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

Concerto Competition Finals



University Symphony Orchestra
Academy Strings
Puccini Aria

Wednesday, November 19, 2008 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Jury members

Petar Dundjerski, Tom Johnson, Joseph Fridman, Kathleen Corcoran

University Symphony Orchestra

Concerto for Piano and Orchestra in G Major, K. 453, №17 (1784) — Wolfgang Amadeus Mozart (1756–1791)

Allegro – Andante – Allegretto – Presto

Maria Corinne Fuller, piano

Accompanied by Viktoria Reiswich, piano

Concerto for Cello and Orchestra in E Minor — Edward Elgar (1857–1934)

Allegro-moderato-allegro ma non troppo

Kathleen de Caen, cello

Accompanied by Judy Loewen, piano

Puccini Aria

Colline's Aria "Vecchia zimarra" (Old Coat), Act 4 (1896) — Giacomo Puccini (1858–1924)

Jihwan Cho, bass baritone

Accompanied by Kyung-A Lee, piano

Academy Strings

Concerto for Flute, Strings and Basso Continuo in G Major. QV 5: 174 (1745) — Johann Joachim Quantz (1697–1773)

Allegro assai - Arioso e mesto - Presto

Jessica McMillan, flute

Accompanied by Tom King, piano

Puccini Aria

La Boheme (1896) — Giacomo Puccini (1854–1924)

Mi chiamano Mimi

Sarah Toane, soprano

Accompanied by Denis Arseneau, piano

Intermission

University Symphony Orchestra

Cello Concerto in A Minor, Op. 129 (1850) — Robert Schumann (1810–1856)
Nicht zu Schnell

Amy McClary, cello
Accompanied by Sylvia Shadick-Taylor, piano

Puccini Aria

La Bohème (1896) — Giacomo Puccini (1858–1924)
"Vecchia zimarra, senti"

Jacques Arsenault, baritone
Accompanied by Kyung-A Lee, piano

University Symphony Orchestra

Piano Concerto №1 in D-Flat Major, Op. 10 (1912) — Sergei Prokofiev (1891–1953)
Allegro brioso - Andante assai - Allegro scherzando

Rachel Jeong, piano
Accompanied by Tom King, piano

Puccini Aria

La Boheme (1896) — Giacomo Puccini (1858–1924)
Si, mi chiamano Mimi

Tracy Cantin, soprano
Accompanied by Maria Fuller, piano

University Symphony Orchestra

Concertino da Camera (1935) — Jacques Ibert (1890–1962)
Allegro con moto
Larghetto
Animato molto

Michael Morimoto, saxophone
Accompanied by Sylvia Shadick-Taylor, piano

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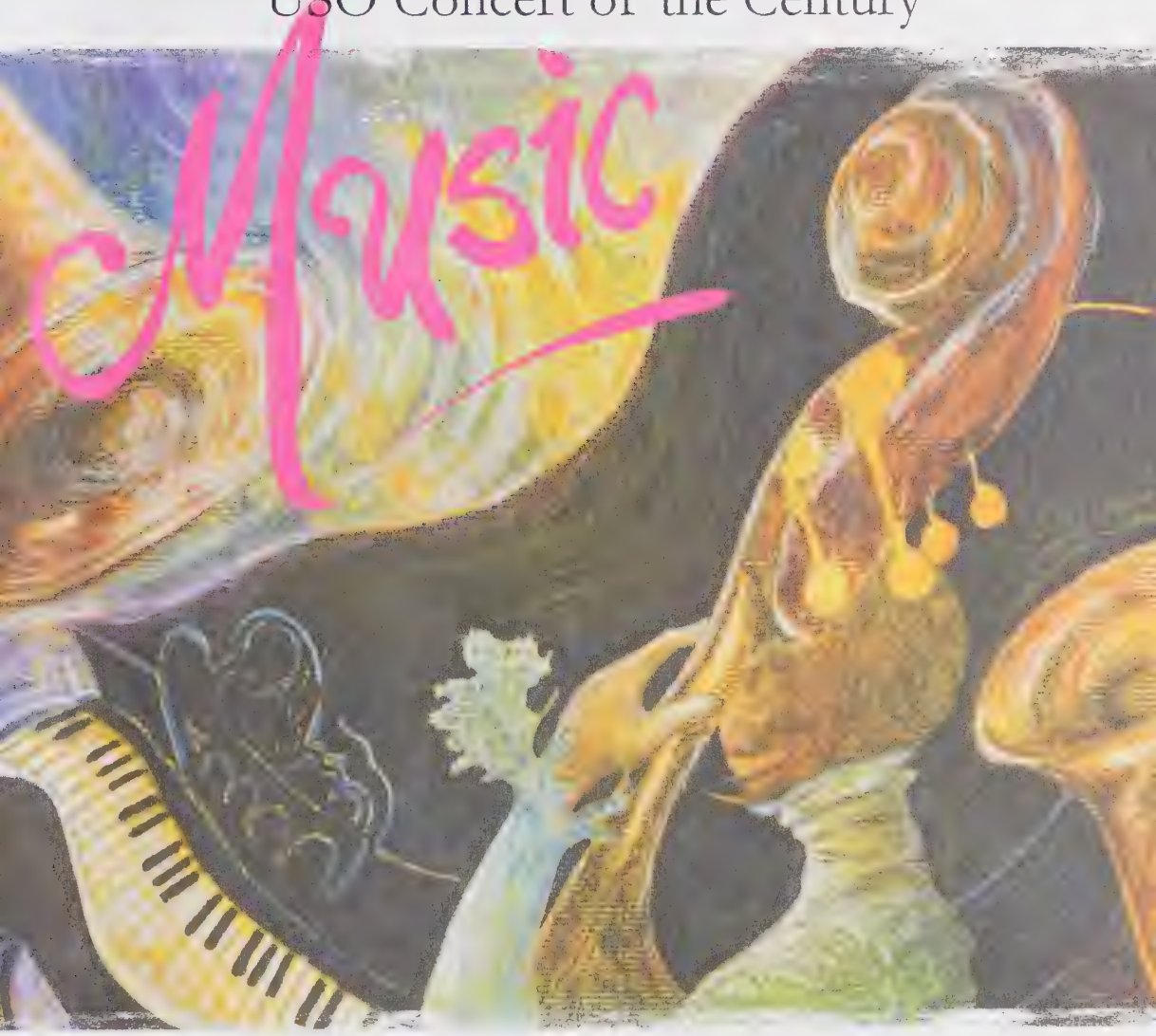
DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

9809-EXP-CRS-7779

The University of Alberta Department of Music presents:

Centenary Celebration

USO Concert of the Century



100! YEARS
U of A 2008

University Symphony Orchestra
University of Alberta Madrigal Singers
Tanya Prochazka, Conductor
Soloist: Brian McIntosh, bass-baritone

Monday, November 17, 2008 at 8:00 pm
Winspear Centre for Music

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Come dal ciel precipita from the Opera *Macbeth* (1847) — Giuseppe Verdi (1813-1901)
(with recitative 'Studia il passo mio figlio')

Épouse quelque brave fille from the Opera *Manon* (1884) — Jules Massenet (1842–1912)
(with recitative 'Les grands mots que voila')
Soloist: Brian McIntosh, bass-baritone

A Midsummer Night's Dream Overture, Op 61 (1826) — Felix Mendelssohn (1809-1847)
Allegro di molto

Fünf Tausend Taler from the Opera *Der Wildschütz* (1842) — Albert Lortzing (1801-1851)

Ella giammai m'amo! from the Opera *Don Carlos* (1867) — Giuseppe Verdi (1813-1901)
Soloist: Brian McIntosh, bass-baritone

Intermission

The Planets, Op 32 (1918) — Gustav Holst (1874-1934)

I. Mars, the Bringer of War- Allegro
II. Venus, the Bringer of Peace- Adagio
III. Mercury, the Winged Messenger- Vivace
IV. Jupiter, the Bringer of Jollity- Allegro giocoso
V. Saturn, the Bringer of Old Age- Adagio
VI. Uranus, the Magician- Allegro
VII. Neptune, the Mystic- Andante

With The University of Alberta Madrigal Singers sopranos and altos

Translations

Verdi - *Macbeth* – Studia il passo / Come dal ciel precipita
Be careful how you go, my son...
Let's go out from this darkness...
I feel something unknown
Growing in my chest,
Filled with sad premonition and suspicion.

How the shadow falls like the sky
Ever more obscure!
On another night such as this
They stabbed to death Duncan, my lord.
A thousand nightmares
Are foretelling me misfortune,
And are oppressing my thoughts
With ghosts and dread.

Massenet - *Manon* – Les grands mots/Épouse quelque brave fille
Those are grand words! What path have you travelled?
And what do you know of life? To think, what end is there?

Marry this fine young lady, worthy of us, worthy of you.
Become a father of a family, no worse, no better than I.
Heaven doesn't want an advantage. That's it, the task. Are you listening?
That's it the task.
It's virtue that makes a fuss, nothing more than virtue.
Marry this fine young lady, worthy of us, worthy of you.
Heaven doesn't want an advantage. That's it, the task.

Lortzing - *Wildschütz* – Fünf Tausend Thaler!
Five thousand thalers!
Am I dreaming or am I awake? Why do I tremble and hesitate?
Am I laughing or crying? Ye gods, what shall I do?
Yet it remains a fact: fortune's wheel is round - only recently I was a real louse.
Little more than a man and a Christian, but now I'm suddenly a capitalist.
It is you I must thank, eternal fate, for my present good fortune.

But what if Gretchen tearfully asks me in God's name to keep her?
What if she flatters and gently touches me, which she hasn't done before?
What if she wails and clasps me to her, dear God what shall I do then?
Do me a favor and tell me: what shall I do then?
If all else fails, I can cut her loose, for five thousand thalers is a lot of cash.
But now I need to think. What shall I do with God's blessing, with my new capital?

Shall I remain a scholar or go into commerce?
Shall I build a palace for myself or become a barkeeper?
Shall I buy government bonds or serve Bavarian beer?
Shall I go into economics or build an amusement centre?
But why waste time now and torment myself with plans'

Once I have the cash, the rest will follow.
Five thousand thalers! That is a word.
So voluminous, so numerous, so pecunious, and so wonderful!
It's part of God's plan, I'll be a very famous man!
There's a buzzing and ringing, a humming and throbbing,
a flashing and flickering, an itching and twitching
in my whole body and before my eyes and ears.
It's part of God's plan, I'll be a famous man!

Verdi - *Don Carlos* – Ella giammai m'amo!/Dormiro sol
She never loved me!
No, this heart is closed to me, she doesn't love me!
I still recall how sad she looked
when she saw my white hair
the day she arrived from France.
No, she does not love me,

Where am I? Those candles are about to go out!
Dawn whitens my balcony!
The day has begun! I see my days slowly draw out!
Sleep, oh God! Vanished from my languishing eyes!

I will sleep alone, wrapped up in my regal mantle
when my day has become evening,
I will sleep alone under the dark vault there, in the tomb in the Escurial.
If the royal crown could give me the power
to read into the hearts that only God may see!
If the Prince sleeps, the traitor is awake;
the King loses his crown and the husband his honour!

Program Notes
by Andrea Eng

Giuseppe Verdi (1813–1901)

Generally accepted as the greatest Italian musical dramatist, Giuseppe Verdi is from a very modest background. His mother was a spinner and his father was an innkeeper in the small town of Busseto in the Duchy of Parma. Verdi's father had ambitious plans for his son to find a higher station in life and provided significant support and encouragement for him. He began studies with the local *maestro di capella* with the help of a local patron, Verdi then moved to Milan in 1832 and began studies with Vincenzo Lavigna, the *maestro concertatore* at La Scala.

Verdi's first opera, *Oberto* (1839), was such a success that the director of La Scala contracted Verdi for three more operas. His second opera, *Un giorno si regno* (1840), was a complete failure; coincidentally, it was one of only two comic operas of his career (the other being *Falstaff* (1893)). Over the next sixty years of his career Verdi would compose no fewer than 30 operas and several other works, almost all of which are composed for orchestra and chorus. Verdi was a master of memorable lyrical melodies and he made a point of using these melodies in his choruses as well as his arias. The beautiful and easily singable choruses were taken out of the opera houses and sung in the streets of Milan by opera lovers.

Throughout his life Verdi was an Italian nationalist and as a youth he believed in the possibility of a united Italian political nation. He became very active in politics and was elected to the first Italian parliament in 1861, where he held a seat until 1865. Later in his life Verdi purchased large amounts of lands in the Italian countryside and worked as a gentleman farmer when he was not engaged in the staging of one of his operas. He died of a stroke in 1901.

Recitative: 'Studia il passo mio figlio'
Aria: 'Come dal ciel precipita' from *Macbeth* (1847)

This tragic opera is based on Shakespeare's play of the same name. The work is about the ambitious Scottish Lord Macbeth and his power hungry wife, Lady Macbeth, who helps her husband cover the murder that allows him to rise to the throne of Scotland. The ensuing crimes planned and committed by Lady Macbeth eventually drive her mad and this madness ultimately leads to their downfall.

'*Come dal ciel precipita*' finds Banquo, suspicious of the circumstances of Duncan's murder and in fear for his own life, hiding in a park near the castle with his son, Fleance. He cautions his son and laments his fears for the future before being struck down by Macbeth's waiting assassins as Fleance escapes.

Aria: '*Ella giammai m'amo*' from *Don Carlos* (1867)

King Phillip of Spain has married a beautiful young woman named Elizabeth, who is passionately in love with the King's son, Don Carlos, to whom she was originally betrothed. Despite Don Carlos's obligations to his father and homeland, and Elizabeth's vow to her husband, the two lovers are not able to maintain distance from each other. When the King is told of this infidelity he bemoans his fate with wallowing self–pity in '*Ella giammai m'amo*' ('She doesn't love me'), one of Verdi's most memorable baritone arias.

Jules Massenet (1842–1912)

Jules Massenet was a French composer born in Paris to a bourgeois family. Like most French composers, Massenet undertook studies at the Paris Conservatoire, first in piano and then in composition, where he won the *Prix de Rome* in 1863. His career as an opera composer began with the commission for a one–act opera for the Opèra Comique, an opportunity that was offered to many of the *Prix de Rome* winners. The success of *La grand' tante* (1867) would be the first stepping–stone of an illustrious career.

Massenet quickly became the leading French opera composer, and he was arguably one of the most sought after opera composers in all of Europe. His operas include *Werther* (1892), *Cendrillon* (1898), and *Manon* (1884). He also taught composition at the Conservatoire from 1878 through 1896. Massenet continued to actively compose throughout his life and wrote no fewer than five full-length operas in the last five years of his life.

Recitative: '*Les grands mots que voila*'
Aria: '*Épouse quelque brave fille*' from *Manon* (1884)

The opera *Manon* (1884) is based on the novel *L'Histoire du Chevalier des Grieux et de Manon Lescault* (1731), by Abbé Prévost, about a young bourgeois French girl named Manon Lescault who falls in to a turbulent relationship with a young Chevalier des Grieux that has ultimately tragic ends when Manon dies in jail after she is convicted of cheating at gambling.

Manon and Des Grieux meet by chance in Amiens where their courses of travel cross paths. They fall in love and run away to live together in Paris. Dismayed by his son's choice, Compte des Grieux has his son abducted and leads Manon to believe that her lover has abandoned her. The Compte then tells his son that Manon has left him. The separated lovers take reactive actions; Manon associates herself with other noblemen, while Des Grieux enters into a seminary in order to heal his broken heart. When Manon discovers that Des Grieux continues to love her despite his new station, she and Count des Grieux rush to him to implore him to not complete his religious vows. They arrive as the women of the congregation are leaving the church discussing the virtues of their newest Abbé. Compte des Grieux mocks his son and implores him in '*Épouse quelque brave fille*' to leave religious life and marry a young woman who is worthy of his station.

Ultimately Count des Grieux succeeds in getting his son to leave religious life, not because of his own words, but through the news of Manon's return

Felix Mendelssohn (1809–1847)

Felix Mendelssohn was the second child of a wealthy German family of bankers from Hamburg. The Mendelssohn family fled Napoleon's army in 1812 and settled in Berlin. Both Felix and his older sister, Fanny, demonstrated marked musical ability at the keyboard. Felix and Fanny studied piano, violin, and composition with some of the best private music teachers available.

By the age of 12, Mendelssohn had composed two short *singspiel* and several songs. He was encouraged by family and friends to seriously pursue music as a career, despite his parents' original misgivings about having a professional musician in the family.

Mendelssohn became Music Director of the Lower Rhine Music Festival in Düsseldorf in 1833. He moved to a similar position at Leipzig in 1835. Mendelssohn would later return to Düsseldorf in 1842 at the request of his friend Julian Rietz.

Mendelssohn was well known in musical circles, not only as a composer, but also a conductor. He was in great demand throughout the German–speaking world. He directed and conducted music festivals in Berlin, Cologne, Düsseldorf, Brunswick, and Leipzig, to name a few. Mendelssohn maintained a very busy and active musical career until Fanny's death in the spring of 1847. He never fully recovered from the loss of his sister, with whom he was very close, and he died of a stroke in the fall of the same year.

Overture for *A Midsummer Night's Dream*, Op. 21 (1826)

Mendelssohn wrote incidental music for several plays that were staged at Leipzig during his tenure as Music Director there. The most notable and famous was his music for Shakespeare's *A Midsummer Night's Dream* (1843), which was composed at the request of King Friedrich Wilhelm's desire to have the play be part of the celebrations for the his birthday. The music was a great success, and the overture was one Mendelssohn had written at the age of 17 when he had been inspired by German translations of the English play.

In sonata form, the overture begins with a brief introduction of four delicate chords that indicate the entrance into the fantastic fairy world and then the overture proper. The first theme, depicting the fairies' dances, is light and lively in the violins. A second more dramatic theme, with a graceful descending line, tells the story of the lovers. The third, and final theme, is more jovial and the "hee–haw" of the donkey's head on Bottom the Weaver is prominently heard. The fairy theme is treated in the development before all three themes return in the recapitulation. The four chords that marked the entrance into the fairy world at the opening indicate the departure as the piece closes.

Albert Lortzing (1801–1851)

Gustav Albert Lortzing was the only child in a very artistic German family. His parents were actors, and his mother was also accomplished enough at singing to get the occasional operatic role as well. The family travelled extensively throughout Europe during his childhood, and this meant that Lortzing's formal musical education was limited at best. However, he did learn much from his experiences and by his mid-teens he was also working as an actor and singer on the stage. According to his wife, he supplemented any training he received with formal study on his own. His first opera, *Ali, Pascha von Janina* (1826) was staged at Leipzig in 1828 and met with reasonable success. Lortzing settled in Leipzig in 1833 to work as a composer and actor in the vibrant artistic community there. He held a post as the conductor of the Theatre-an-der-Wien in 1847 and 1848, but he lost the position after the theatre dissolved in the wake of the Revolution of 1848. He was unable to find a long term post after that and Lortzing was left impoverished and forced to return to Leipzig to find what work with the smaller stage companies.

Lortzing's operas are well known in Germany, although they rarely performed in English speaking countries. Lortzing leans more to the comic rather than the dramatic in his plots. Due to his varied musical and theatrical background, he had a wealth of experience to draw on that allowed him to write for a widely varied audience, as well as write music that would suit almost any occasion. This wealth of knowledge of other composers' works was not always to his advantage, as Lortzing was known for borrowing not only plots and ideas but musical inspiration as well. He was greatly influenced by the music of Mozart and this influence, as well as liberal borrowing, can be heard in his music.

Aria: '*Fünftausend Thaler*' from *Der Wildschütz* (1842)

After several fairly unsuccessful operas, Lortzing was able to capture the success that he had enjoyed with his first three operas with *Der Wildschütz* ("The Poacher"). A comedy freely adapted from August von Kotzebue's *Der Rehbock*, the story is about a schoolteacher named Baculus who is betrothed to the handmaid Gretchen. The Count of Eberbach, who is well known to be a man with an amorous reputation, employs them both, and his marriage to the Countess does not stop his eyes from wandering to both Gretchen and the beautiful young widow, Baroness Freimann, who is in love with Baron Kronthal, the brother of the Countess. Full of references and obvious borrowing from Weber's *Der Freischütz* and Mozart's *Le Nozze di Figaro*, the intricate story line completely suspends belief as it weaves through spurned lovers, disguises, mistaken identities, trickery, and general hijinx. Ultimately all ends well with Baculus reunited with Gretchen, the Count with his wife, and Baron Kronthal with Baroness Freimann. Each woman's honour is redeemed, each man is forgiven for his indiscretions, and everyone lives happily ever after.

'*Fünftausend Thaler*' comes in the middle of the opera and at the height of confusion when the Count offers Baculus 5000 thaler (approximately $100,000 in today's money) to give up his bride, who is actually the Baroness in disguise. Baculus is left alone to meditate on the offer before the Count returns for an answer. He uses this entertaining *buffo* aria to weigh out his options.

Gustav Holst (1874–1934)

Gustav Holst was born and raised in the countryside of western England. He moved to London in 1893 to study at the Royal College of Music, where he undertook study in composition and trombone performance. He also gained interest in Eastern philosophy and culture and even studied Sanskrit at University College London. In 1905 he found himself in precarious financial position and was forced to seek employment as a schoolteacher at St Paul's Girls' School and Morley College in order to provide for his family. Although he continued to compose and create music, his compositional process was limited by his obligations to his teaching and thus was thus constrained to his free time on weekends, evenings, and holidays. He also established music festivals in the Essex countryside as well as in Thaxted (where he had a country home) and in Cheltenham.

Holst was a visiting lecturer in composition at Harvard in 1932, but was forced to return home to England before the end of the school term due to poor health. For the last 18 months of his life he was almost completely housebound by his illness, but he still found the time and energy to compose a little. He died in 1934.

Holst's music is deeply rooted in the neo-classicism of early twentieth century. Although he was greatly influenced by chromaticism and the unconventional rhythms and metres found in eastern music and early English madrigals, he did not break with tonality. His style is characterized by his use of ostinato and fourth and fifth relationships that create a sense of modality. Holst was quite prolific and wrote numerous works for orchestra, choir, chamber works, songs, and stage music that includes more than 11 operas. Despite this output, much of it is overshadowed by what many call his masterpiece, *The Planets*.

***The Planets* (1918)**

Due to Holst's compositional practices of not sketching (or not keeping the sketches if he did) and his busy teaching schedule that only afforded time to compose on weekends and during school holidays, very little is known about the four year compositional

process (between 1914 when he began work on the first movement and the premiere of the suite in 1918) that created this massive work for orchestra. Holst told friends that he was inspired by Schoenberg's *Five Pieces for Orchestra* (1909) to write his own multi–movement work for large orchestra. As he was also gaining a fair amount of interest in astrology and mythology at the time, this interest can be assumed to be further inspiration.

Originally titled *Seven Pieces for Large Orchestra*, the planetary titles of the movements known today were penciled in around the headings of each movement after the entire work was completed. These titles were only meant to be suggestions as opposed to full-fledged thematic ideas; however, there is no mistaking the characterization to be found in each movement through references to a combination of astrology and Roman mythology.

Theories abound regarding Holst's reasoning for opening with the large and aggressive 'Mars, Bringer of War' since Mars is neither the first planet nor the largest. This may have been because of the mindset of Europe at the time that Holst was writing *The Planets* was of political uncertainty in the midst of WWI. A rhythmic ostinato marches relentlessly through the movement, found predominantly in the percussion and lower strings and brass, and it is accompanied by a slow and ominous melodic line declaimed in the low brass. In a loose ABA form with a somewhat more lyrical B section that is easily overshadowed by the aggression of the A sections.

In complete contrast, 'Venus, the Bringer of Peace' begins calm and serene. Unlike Mars, where there is a distinct attribution of war in mythology and astrology, Venus is rarely if ever defined as peaceful, but as loving. But perhaps Holst's intentions were to make the connection between love and peace, or perhaps he was looking for a more distinct opposite to the conflict found in 'Mars'. The musical lines move in contrast, as the French Horn introduces a delicate rising line; the woodwinds find a similar line in contrary motion. These opposing forces work throughout the movement. Every motion has its counterpart along with delicate harp glissandi and heartbeat–like oscillation muted just below the surface, there is an overall sense of calm stasis and floating.

The serenity is left behind as bright and quick movement introduces 'Mercury, the Winged Messenger'. In this brief movement Holst quickly departs from conventional tonality in this scherzo, which dances through a modal melody juxtaposed by its own echo shifted up by a tritone. The melody travels effortlessly from low registers to high demonstrating Holst's talent in writing for the colours of the orchestra as the melody dovetails from one instrument to the next in a seamless journey.

The childlike simplicity of 'Mercury' is countered by the grandeur of 'Jupiter, the Bringer of Jollity'. Three distinct themes are treated in sonata form that creates a grand centre-piece for the suite.

'Saturn, the Bringer of Old Age' is in no way referring to anything of the negative of agedness or the passing of time, as one may infer from the title. But in this case it is assumed that Holst is referring to a much more positive view and acceptence of a certain timelessness. The slow tempo and long sustained notes suggest the slower pace of those who have accepted the passing of time. The longest movement in time, but the shortest in the number of measures; in 'Saturn,' time seems to stand still and serene.

The stillness of time is broken by the last two movements, 'Uranus, the Magician' opens with striking dissonant chords that lead into a lively dance full of modal melodies and rhythms that are reminiscent of eastern folk influences, and 'Neptune, the Mystic' begins quiet and mysterious. Light sweeping motions in the glockenspiel and celesta lend an air of quiet magic. Muted brass introduce a quiet melody that is picked up by a choir of high voices. The work ends quiet and spacious, a direct contrast to the ruckus beginning.

Brian McIntosh, Bass-Baritone

Canadian Brian McIntosh has earned international acclaim with his full bass-baritone voice. He is a regular performer with North America's leading opera companies and orchestras as well as with opera-houses and festivals across Europe. His most recent work includes Sacristan in **Tosca** with Calgary Opera, Bartolo in **Barbiere di Siviglia** with Schlossfestspiele Zwingenberg, Peneios in **Daphne** with Pacific Opera Victoria, Lodovico in **Otello** with Opera Lyra Ottawa and Manitoba Opera, Haly in **Italiana in Algeri** with Vancouver Opera, Luther and Crespel in **Tales of Hoffmann** with Virginia Opera, Bartolo in **Nozze di Figaro** with New Orleans Opera and Alidoro in **La Cenerentola** with Calgary Opera. His 2005-2006 season included **Capriccio** and **Madama Butterfly** with New York City Opera, Commendatore in **Don Giovanni** with Vancouver Opera and Pistola in **Falstaff** with Opera Lyra Ottawa. In the 2004-2005 season McIntosh performed in **La Rondine** and **Pearl Fishers** with New York City Opera, and **Glagolitic Mass** with Singapore Symphony. The 2003-2004 season included Kaspar in **Der Freischütz** with Schlossfestspiele Zwingenberg in Germany, Bartolo in **Barber of Seville** with Vancouver Opera and Bonze in **Madama Butterfly** with Edmonton Opera. Mr. McIntosh has performed with New York City Opera in **Madama Butterfly**, **Don Giovanni, Rigoletto, La Boheme**, **Carmen** and **La Traviata,** and with Arizona Opera, Pittsburgh Opera, Grand Rapids Opera, and the Seattle Symphony. He also performed the title role in **The Mikado,** Bailli in **Werther** and Capulet in **Romeo et Juliette** with Calgary Opera, as well as Truelove in **Rakes Progress** and Sam in **Un Ballo in Maschera** with Edmonton Opera. Upcoming engagements include Banquo in **MacBeth** with Opera Montreal, and Dr. Grenvil in **La Traviata** with Edmonton Opera. Brian McIntosh is Professor of Voice and Opera at the University of Alberta and also teaches voice at the Centre for Opera in Sulmona, Italy (COSI).

The University of Alberta Madrigal Singers

The Madrigal Singers, founded in 1978 by Larry Cook and conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC national Competition for Amateur Choirs and in several international competitions in Germany and Ireland. They have recorded four CDs, two of which (*Balulalow, The Passing of the Year*) received the Association of Canadian Choral Conductors national choral award for best recording of the year. Comprised of students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Alberta Baroque Ensemble (with whom they perform again this December) and the Edmonton Symphony. The CBC has also recorded them frequently for national and regional broadcast. This past May the Madrigal Singers were awarded the International Jury Prize at the Cork International Choral Competition in Ireland. During Professor Ratzlaff's leave this year, the Madrigal Singers are being directed by Marvin Dueck, for many years associate conductor of the University of Lethbridge Singers and currently a doctoral student in the graduate conducting program.

Megan Chartrand
Rebecca Claborn
Maria Conkey
Lana Cuthbertson
Susan Farrell
Allison Glubish
Sarah Howe
Melanie Marlin
Annette Martens
Meghan Margo Rayment
Mary-Ellen Rayner
Eve Richardson
Sarah Toane
Elaine Vooys-Myhre
Abra Louise Whitney

Tanya Prochazka

Born in Melbourne Australia, Tanya Prochazka studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986: she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works.

The University Symphony Orchestra

As well as being the University of Alberta's Music Department's Symphony Orchestra, the University Symphony Orchestra (USO), conducted by Professor Tanya Prochazka, represents the whole University. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.

The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives three concerts in the University's Convocation Hall each year, concerts in the Winspear Centre, Edmonton and performs opera with the Music Department's Opera Workshop. It also performs regularly for the Cantando Festival.

The USO divides up into the Academy Winds and Percussion Ensemble, and the string sections of the USO form the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada.

University Symphony Orchestra, 2008-2009
Tanya Prochazka, Conductor

Violin
Amanda Alstad
Kim Bertsch
Jessica Boyd
Alexandra Campbell
Deborah Chang**
Benjamin Cheung
Janet Chung
Leigh Dyrda
Simon Fung
Quinn Grundy
Wonji Ha
Miriam Herbold
Cynthia Johnston
Amy Kao**
Marie Krejcar
Matthew Lee
Krystal Mah
Marie-Alice Mandich
Justin McKibbin
Heather Mickalyk
Emilie-Anne Neeland
Andrea Ortlieb
Krista Quapp
Lauren Ridge
Diana Sapozhnikov*
Grant Sigurdson
Lauren Tyrrell
Vickie Wang
Charles Wong

Viola
Kenneth Heise*
Julia Hui
Robin Leicht
Michele Moroz
Darrell Soetaert
Jon Styles

Cello
Kathleen de Caen*
Julia Dolman
John Fedor
Amy McClary
Erin McKay
Julian Savaryn*
Remko van den Hurk
Bryan Wong

Double Bass
Blake Chartrand
Monica Jenkins
Marina Mohd Zaini
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie*
Louis Rowe

Flute
Adam Ferland
Jessica McMillan*
Rebecca Reese
Mary Grace Johnstone

Oboe
Graeme Armstrong
Christa Eriksson
Beth Levia
Matt Jaffray*

Clarinet
Christopher Mann
Morgan Richardson
Nita Sankar*
Kim Shire

Bassoon
Matt Nickel*
Allison Querengesser
Jasmine Roebuck

Contra Bassoon
Matthew Howatt
Diane Persson (Faculty)

Horn
Margaret Fisher
Ryan Hemphill
Ross McLean
Olwyn Supeene
Jackie Szaszkiewicz
Stephanie Wichuk*
Michael Clark, alternative

Trumpet
Katie Janhsen*
Taina Lorenz Turner
Sara Mills*
Brian Moyer*

Trombone
Brett Feland (bass)
Craig Goueffic*
Justin Kautz*
Catherine Woodruff

Euphonium
Amy Beinert*

Tuba
Samantha Sobota*

Timpani
Tina Chia*
Rebecca Ho*

Percussion
Alyssa Baker
Roy Coulthard
Reg Kachanowski

Harps
Victoria Burgess
Sherelle Carey*

Organ
Janet Chung

Celeste
Denis Arseneau

Electric Keyboards
Maria Fuller
Yu-Ting Lin

**denotes concertmaster
*denotes section leader



U of A 2008

Acknowledgement
We gratefully acknowledge The Centenary for their generous support.



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0909-EXP-CRS-775

The University of Alberta Department of Music presents:

Noon Hour Organ Recital



Organists

Janet Chung, Marnie Giesbrecht (Faculty) and Julia Hui

Monday, November 17, 2008 at 12 pm
First Presbyterian Church

DEPARTMENT OF
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UPCOMING EVENTS

Wednesday, December 3, 7:30 pm
Festival of Lessons and Carols
Winspear Centre for Music
Tickets at Winspear Box Office, 780 424 1818

Friday, December 12, 8 pm
Gerhard Krapf Memorial Tribute Concert
Gerhild Krapf, Marnie Giesbrecht, Jacobus Kloppers,
Eileen Armstrong and Michael Kurschat, baritone
Joachim Segger, piano
Convocation Hall, Old Arts Building, University of Alberta
Free admission
For details, 780 492 9145

Sunday, January 11, 2009
Sundays at 3 Recital Series
Duo Majoya, Organ and Piano
First Presbyterian Church
Tickets at the Door or TIX on the Square

Program

Fanfare (1862) — Jacques-Nicolas Lemmens (1823–1881)

Julia Hui

Symphony No. 5 in F Minor, Op 42, №1 — Charles-Marie Widor (1844–1937)

I Allegro vivace

Janet Chung

Où s'en vont ces gais Bergers — Jean-François Dandrieu (1682–1738)

Julia Hui

Symphony No. 6 in g minor, Op. 42, №2 — Charles-Marie Widor

I Allegro

Marnie Giesbrecht

From the L'Ascension — Olivier Messiaen (1908–1992)

II Alléluias sereins d'une âme qui désire le ciel
(Serene Alleluias of a Soul Desiring Heaven)

III Transports de joie d'une âme devant la gloire du Christ qui est la sienne
(Outburst of Joy from a Soul before the Glory of Christ which is its own Glory)

Janet Chung

Recording is not permitted without the consent of performers.

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DEPARTMENT OF
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0309 DOI.CRE.1119

The University of Alberta Department of Music presents:

Music at Convocation Hall



Petar Dundjerski, flute
Aaron Au, violin
Charles Pilon, viola
Julie Amundsen, cello

Friday, November 14, 2008
7:15 pm Pre-concert Talk by **Petar Dundjerski**
8:00 pm Concert
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Duo for Violin & Viola in G Major,
K. 423 (1783) — Wolfgang Amadeus Mozart (1756-1791)

1. Allegro
2. Adagio
3. Rondo: Allegro

Serenade for Flute, Violin and Viola
in D Major, Op. 25 (1801) — Ludwig van Beethoven (1770-1828)

1. Entrata: Allegro
2. Tempo Ordinario D'un Minuetto
3. Allegro Molto
4. Andante Con Variazioni
5. Allegro Scherzando E Vivace
6. Adagio/Allegro Vivace Disinvolto

Intermission

Trio for Flute, Viola and Cello, Op. 40 (1929) — Albert Roussel (1869-1937)

1. Allegro Grazioso
2. Andante
3. Allegro Non Troppo

Flute Quartet No. 1
in D Major, K. 285 (1777) — Wolfgang Amadeus Mozart (1756-1791)

1. Allegro
2. Adagio
3. Rondo

Program Notes
by Andrea Eng

Wolfgang Amadeus Mozart (1756–1791)

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. The son of a court musician employed by the Archduke, he grew up in a very musical household and both he and his sister showed great talents at musical performance. Mozart's father, Leopold, exploited the talent that his children displayed by taking them on various tours of Europe to showcase their abilities when they were quite young. Mozart was reported to have been exceptionally talented at the keyboard, violin, and viola and the stories of his musical abilities are legendary to say the least.

Mozart was prolific in every musical genre, including chamber music. Mozart's chamber music generally gets looked over for his larger scale works such as operas and concerti, however he did write a large amount of music for various combinations of chamber ensemble including serenades, divertimenti, and various works for Masonic events. The element that makes Mozart's chamber music stand out from other chamber music of the day is the exceptional writing for the viola, an instrument to which Mozart had a special affinity and is said to have excelled at in performance. He would often perform in these chamber ensembles himself, and in writing an interesting viola part he was always sure to make himself noticed in performance.

***Duo for Violin and Viola in G Major*, K. 423 (1783)**

The *Duo for Violin and Viola in G minor,* K. 423 was written in the summer of 1783 when the newly married Mozart took his wife, Constanze, to Salzburg to meet his father. While there, Mozart visited his friend Michael Haydn – the younger brother of Joseph – who was ill and bedridden. This illness rendered Haydn unable to compose, leaving unfinished a commission for a set of six duos for violin and viola for the Archbishop Colloredo of Salzburg. Mozart decided to write two duos to complete the commission and gave them to Haydn to pass off as his own. Haydn submitted the completed set of duos to the Archbishop at the end of the summer. Some accounts say that Archbishop Colloredo was none the wiser, but others state that the Archbishop commented that the two written by Mozart were too high quality to have been by anyone other. Although the story may be a bit fantastic, the latter reaction from the Archbishop is more likely to be true, as these two duos (K. 423 and K. 424) have been attributed to Mozart without question almost from the time of their composition.

The mastery of Mozart's writing is heard in the balance and equality given to each of the instruments. The viola is an equal partner to the violin as opposed to taking an accompaniment role, and rarely has a moment of dull musical line. The liberal use of double–stops is quite unusual and is found in both the violin and viola parts. This compositional technique creates multiple melodic and harmonic lines occurring simultaneously, creating a musical effect that suggests a string quartet instead of a duo.

***Flute Quartet No. 1 in D Major*, K. 285 (1777)**

The *Flute Quartet No. 1 in D major*, K. 285 is the first of a set of three quartets for flute that Mozart wrote during visits to Mannheim and Paris between autumn 1777 and summer 1779 (the others being K. 285a, and K. 285b). Unlike the standard four movement forms of the day, the *Flute Quartet No 1 in D Major* contains only three movements, and *Flute Quartet No 2 in G major* K. 285a, as well as *Flute Quartet No 3 in C Major* K. 285b both only contain two movements each.

According to letters to his father in the winter of 1777, this quartet was commissioned by an unknown Dutchman and was part of a larger commission including other quartets for flute (the numbers in Mozart's letters changed several times) and a set of concerti for flute. Knowing Mozart's penchant for writing music specifically for the abilities and needs of the performer – whether conditioned by the performer or not – it can be assumed that this commissioner must have been a flutist, especially considering the idiomatic writing for the instrument and the dominant role that the flute plays in every movement, with the strings acting as little more than accompaniment to the activity of the melody line.

Ludwig van Beethoven (1770–1828)

Ludwig van Beethoven was born in Bonn, Germany, to a family of musicians employed by the local church elector. He received his early musical training from his father, and likely would have followed in his father's musical footsteps as a local musician and music teacher, had he not moved to Vienna in 1792 to continue musical studies and remained there for the rest of his life. Beethoven's legend is almost as large as his output of works, which span every musical genre that was available to him and three distinct style periods: c.1782–1803, 1803–c.1815, c.1815–1827.

Beethoven started composing as a youth in Bonn, and his first period spans from his earliest compositions in 1782 through his early years in Vienna. Works from this period are characterized by traditional, classical sounds common in Vienna at the time. These works are generally conservative in scope and form, although some of his works composed towards 1799 and 1800, particularly his piano sonatas, begin to hint at the pushing of musical boundaries for which Beethoven would be known later in his life. The forms and genres of the first style period are smaller in scope with the bulk of Beethoven's smaller works such as songs, chamber works, and solo piano works coming from this time.

Beethoven's *Third Symphony*, subtitled the 'Eroica' (1803), is said to mark the beginning of his middle period. The years of Beethoven's middle period see the composition of the majority of his large–scale orchestral works and his only opera, *Leonore (Fidelio)* (1804–1814).

During Beethoven's last period, not only was he profoundly deaf, but he was able to compose some of the most influential and forward looking music of the nineteenth century, such as the *'Hammerklavier' Sonata*, Op. 106 (1818), the *Grosse Fugue* for string quartet, Op. 133 (1827), and the *Ninth (Choral) Symphony*, Op. 125 (1825).

***Serenade for Flute, Violin and Viola in D Major*, Op. 25 (1801)**

Like most of Beethoven's relatively few chamber works that include wind instruments, the *Serenade for Flute, Violin, and Viola in D Major*, Op. 25 dates from Beethoven's first style period. It stands out as one of only a handful of chamber works that were published in his lifetime.

The serenade is a genre of music that found its rise in the late eighteenth century and was meant for light, usually outdoor, evening entertainment. Beethoven's *Serenade* is in six movements and follows the standard layout of multi–movement works of its time that open and close with fast tempo pieces and includes inner movements in various standard dance forms such as the Minuet and Trio. These inner movements also alternate between fast and slow tempi, creating a somewhat predictable contrast between them.

The opening *Allegro* "Entrada" gives the sense of a processional with its grand fanfare like gestures introduced in the flute. The mood relaxes in the Minuet of the second movement and then rises in fervor again in the *Allegro molto* of the third movement, which is in an ABA form. The A section of this movement foreshadows the dissonance and aggression that Beethoven further explores in many of his later works while the B section is more consonant and calm.

The fourth movement becomes the natural centre–piece for the work due not only to its placement, but also as a Theme and Variation movement it is the most compositionally technical form used in this work; this movement is also the longest of the six movements of the *Serenade*. The theme is based on an eight–bar chorale tune followed by four variations. The fifth movement is a scherzo with a bright skipping motive introduced in the flute. The final movement fits with the alternating fast–slow–fast–slow pattern set out in the preceding movements and begins slowly, but then shifts to an *allegro* tempo and restates the themes presented in the previous movements, closing with the skipping motive of the scherzo in a flashy finish characteristic of the Viennese style of the day.

Albert Roussel (1869-1937)

Albert Roussel was born in the north of France in 1869. His parents and grandfather were industrialists in the textile industry in France, but had active musical lives and encouraged the young Roussel to pursue musical studies. At this time in France music was not a viable option as a career for someone from the middle class, so instead of pursuing the music career that he desired, Roussel found his interest in seafaring and joined the French Navy in 1887. During his time in the navy, he kept his love of and interest in music alive through some performances and he wrote a few smaller works in the early 1890s.

In 1893 Roussel requested leave from the navy and began to study music at the Roubaix Conservatoire. His instructors were so impressed by his natural musical abilities that they recommended that he go to Paris to study at the École Niedermeyer (since at 24 he was too old to enter the Paris Conservatoire) with Eugène Gigout. After some consideration, Roussel requested full release from his military duty, which was granted in 1894.

Through the late 1890s and into the early twentieth century Roussel honed his musical skills while studying with Gigout and eventually became a member of the new Société Musicale Indépendante established by Ravel. In 1909 he and his wife took an extended tour of Africa, India, Asia, and Eastern Europe during which Roussel was able to form impressions of the musical traditions of these countries as a musician to compliment those he formed while visiting these places during his years in the navy. These personal and naval travels greatly influenced his artistic output throughout the remainder of his musical life.

Roussel re-entered military service in 1916 during WWI, but was forced into permanent medical leave in 1918 due to poor health. He spent the rest of his life working as a composer in Grenoble and Paris and died from heart failure in 1937.

***Trio for Flute, Viola and Cello*, Op. 40 (1929)**

Roussel's *Trio for Flute, Viola, and Cello*, Op. 40 was written in a neo-classical period of his career. It is dedicated to American pianist Elizabeth Sprague Coolidge who had once told Roussel that all chamber music should include winds. The flute was one of Roussel's favourite instruments to write for, and he often included it in his chamber works; his passion for the instrument shows in the idiomatic writing.

The first movement is a true 'trio' and uses many contrapuntal elements to create a balance between the three instruments. The musical lines dance around each other in a jovial manner. The second movement marks a shift in mood, tempo, and balance. This movement is broken into three sections: in the first the cello takes a back seat as a rocking accompaniment to the flute and violin, and then the flute and violin take over the rocking motion very low in their respective registers as the cello takes over the melodic line, and finally the three instruments begin to weave separate yet complimentary lines around each other. The third movement brings the flute to the fore, with the cello and violin used mostly s a compliment to the brilliant action of the flute as it dances through a scherzo–like finale.

Petar Dundjerski, flute

Petar Dundjerski was born in Belgrade, Yugoslavia and immigrated to Canada in 1994. In 1998, he started his Master's degree in Flute Performance with Susan Hoeppner at the University of Toronto but, a year later, abandoned it in order to pursue a much less honourable career in conducting. Before selling out to the Dark Force, Petar won a few unimportant prizes on his flute. Petar currently teaches conducting at the University of Alberta and flute at the Alberta College Conservatory.

Aaron Au, viola

A native of Lethbridge, Alberta, Aaron is currently a first violinist with the Edmonton Symphony Orchestra and a sessional instructor of viola at the University of Alberta. In demand as a violinist, violist, teacher and adjudicator, Aaron has performed and taught in Canada, the US, Europe, Japan and Cuba. He recently completed his Doctorate in Music at the University of Alberta in String Performance and Pedagogy. Aaron is also active as a concert presenter through his role as President and Artistic Director of the Edmonton Recital Society. As a conductor, Aaron has served as Resident Conductor of the Mill Creek Colliery Band and as a Guest Conductor with the University of Alberta Academy Strings Orchestra. This summer, he attended the American Academy of Conducting at the Aspen Music Festival and School where he worked under the guidance of Maestros David Zinman and Murry Sidlin.

Charles Pilon, viola

Charles Pilon studied violin with Sonia Jeinkova at Montréal's Marianapolis College. He earned a Bachelor of Music from McGill University under Mauricio Fuks before heading off to the University of Southern California's Advanced Studies program with Robert Lipett.

Charles has always been interested in playing the viola along with the violin, and during his tenure at USC, he also studied with David Cerone at the Encore School of Strings and with Roman Totenberg at Kneizel Hall. He joined Orchestra London in the first violin section (2003-04) before joining the Edmonton Symphony's first violins for the 2004-05 season. Following his successful audition, he was appointed Assistant Principal Viola for the ESO for the start of the 2005-06 season.

Julie Amundsen, cello

Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedreck Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Paul Marleyne, Aaron Au, Martin Risley, and Patricia Tao. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004-2005 season she was a full time member of the Edmonton Symphony, and from 2005 until January 2007 was the instructor for cello at the University of Alberta. She currently teaches privately a small flock of students ranging in age from 6 to 60ish who she all calls her "kids."



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0809-EXP-ORS-7779

The University of Alberta Department of Music presents:

PANOCHA STRING QUARTET



Jiri Panocha, violin **Pavel Zejfart, violin**
Miroslav Sehnoutka, viola **Jaroslav Kulhan, cello**

Sunday, November 9, 2008 – 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
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THIS EXTRAORDINARY CONCERT IS OFFERED
TO COMMEMORATE THE 90TH ANNIVERSARY
OF FOUNDING OF CZECHOSLOVAKIA
ON 28.OCTOBER 1918,

AND

TO CELEBRATE THE 40TH YEAR OF EXISTENCE
OF THE PANOCHA QUARTET
WITH ORIGINAL MEMBERS

Co-sponsored by Czechoslovak Society of Arts and Sciences of Alberta SVU
and the Wirth Institute for Austrian and Central European Studies

Program

Quartet in D Minor — Jakub Jan Ryba (1765-1815)
- Adagio
- Menuetto-Kanon. Poco allegretto
- Scherzo. Allegro

Quartet № 2 in G Major, Op 8 (1878) — Zdeněk Fibich (1850-1900)
- Allegro moderato
- Adagio
- Scherzo. Allegro scherzando
- Allegro

Intermission

Quartet № 13, Op106 (1895) — Antonin Dvořák
- Allegro moderato
- Adagio ma non troppo
- Molto vivace
- Andante sostenuto-Allegro con fuoco

Program Notes

Jakub Jan Ryba (1765-1815) is one of the best known names in his home country, thanks to his one most enduring composition – The Czech Christmas Mass. This "nativity in tones" has the same meaning (and the same exposure) for the Czechs as Handel's Messiah has for the British Commonwealth music lovers. However, Ryba, one of the best educated village schoolmasters of his time, has written more than one thousand sacred and secular compositions. These include 49 masses, 72 string quartets, innumerable other pieces of chamber music (sonatas, duos, trios, quintets etc) as well as many compositions for orchestra including symphonies, concertos and many songs on Czech texts. While any schoolmaster of that time had to be first and foremost a good musician and composer, commonly performing at palaces, churches and other venues of people's gathering, Ryba was an extraordinary case. Under the guidance of his father (who was also a village schoolmaster), the young Jakub Jan has learned singing, violin, cello and organ, as well as continuo and composition. He was able to substitute for his father at the local church organ from the age of 10. He spent 5 years attending a gymnasium (senior high school) in Prague, learned several languages (German, Latin, French) and became interested in philosophical books and literature on the theory of music. He contributed substantially to the development of the foundation of Czech music terminology, as documented in his posthumously published book "The Origins and General Principles of the Whole Art of Music". A vacant position of an auxiliary teacher brought him to Rozmital in 1788 (he was born in the nearby Prestice in Southern Bohemia), where he settled, married in 1790 and raised his family (13 children of whom 6 died early). His detailed diary documents Ryba's growing disillusionement with the environment in Rozmital, where his talents and efforts were not properly understood. He gradually withdrew from public life, becoming a loner who had lost belief in friendship and justice. On April 15, 1815 he ended his worsening isolation by taking his own life in the nearby forest Sterbina; the details of his tragic end remain a mystery until this day. Most of his prolific compositional output is lost. Only two string quartets and two flute quartets remain from all his chamber music works. The two string quartets (d-minor and a-minor) are both written in stylo serio, featuring monothematic and counterpoint work. The relatively short quartet d-minor being performed tonight consists of three movements: 1.ADAGIO, 2. MENUETTO - CANON, 3. SCHERZO - ALLEGRO.

Zdenek Fibich (1850 – 1900) occupies a special position among the romantic Czech composers. His works in musical melodrama (opera with spoken – rather than sung – words) are of exceptional importance in the music history. The bulk of Fibich's compositions encompass large works for the orchestra, including three symphonies, five symphonic poems and five concert overtures, as well as at least seven operas (the best known being "Sarka" and "The Bride of Messina"). His output in the genre of chamber music remains in the shadow of these larger orchestral and operatic works, compounded by the fact that the very self-critical composer doubted the quality of much of his chamber works and in 1897-98 de-

liberately destroyed about 120 pieces of primarily chamber music. Among the compositions that survived, the two string quartets are particularly important as both include movements conceived in the style of Czech folk dances. The first of the two, a quartet in A-major (without an opus number) in fact contains a movement in the form of a polka for the first time in Czech string quartet writing (Smetana's first string quartet, From My Life, was composed two years later). The String quartet in G- major, op. 8, is a work more somber in the tone and more compact in the structure than the rather flamboyant earlier work. However, also here the composer used the Czech folk dance motifs in at least two movements. The slow second movement is in the form of Fibich's (also Dvořák's) beloved "sousedska", while the finale is based on an imaginary folk dance scene introduced by a stylized bagpipe tones. The development in the rondo form is reminiscent of another Czech folk dance in triple time, the "rejdovak". The emphasis on Czech themes in these quartets is quite remarkable in view of the fact that Fibich's early inclination was to identify more with German rather than with Czech culture, as his mother was an ethnic German Vienese and much of his schooling - both general and musical - was obtained in schools in Vienna, Leipzig and Mannheim. Close to 200 of his early songs are in German and many of these, published under his preferred German version of his first name (Zdenko), won considerable praise from German critics but much less so from the Czechs. Although all of his operas are in the Czech language and he was the first Czech composer to write a nationalistic tone poem (Zaboj, Slavoj a Ludek) which served as the inspiration for Smetana's Ma Vlast, Fibich has never been held in the same regard as either Dvořák or Smetana by the Czechs. After living abroad for several years (including 2 unhappy years in Vilnius where he accepted a position of a choirmaster and where both his young wife and his two children died) he returned to Prague in 1874 to continue composing and occasional conducting activities in the "Prozatimni Theatre"(the temporary predecessor of the National Theatre) with a short stint as a dramaturge of the National Theatre. His last wife (a former student of his) wrote libretti for all his later operas.

Antonin Dvořák (1841 – 1904) undoubtedly the internationally best known Czech composer of all time, owes his fame to the extraordinary melodic richness of all his music. Although inspired by his deep love for the Czech countryside and its musical sounds, the music has a broad international appeal. His first international success as a composer came with the publication of the first row of Slavonic Dances, combining the folk song and dance approach (but not the tunes, as all the dances are musical creations of the composer) with the "popular" or "light classic" musical form. Many of his chamber works (as well as some of his symphonic and operatic output) contain the folk dance elements; some (e.g. the piano trio Dumky, op. 90) show such inspiration openly. In his last 4 years of life, Dvořák composed two operas (including the most famous Rusalka and his last work Armida) but concentrated mainly on writing chamber music. This genre contains fourteen string quartets, two piano quintets, three string quintets, a terzetto for two violins and viola, two piano quartets, a string sextet, four piano trios, five pieces specifically written for violin and piano and various other smaller compositions.

Among the quartets, the №12 (opus 96, "the American") is the most famous; however, the last two (№13, op. 106) and №14 (op. 105) are more important, illustrating Dvořák's advances in new artistic directions. The two quartets have an unusual genesis; the op. 14 was started during his last year as Music Director of the National Conservatory of Music in New York, but was put aside after the first 111 bars. Why this work was finished only after a new composition, the quartet №13 was written with a remarkable speed (from November 11 to December 9) is a matter of speculation; it may be that the death of his wife's sister Josephina (Dvořák's first and probably only true love in his life) had an influence, as the mood of the №14 is one of happiness and optimism. The quartet №13 in G-major, op 106 is a unique achievement in the field of absolute chamber music, in which Dvořák proved to himself that he regained his mature compositional mastery. Although the "point of departure" in this work is the cyclic sonata form, the music moves freely within its bounds with an extraordinary melodic inventiveness; the surprising harmonic and modulatory transformations of theme elements are truly unparalleled, particularly in the first movement. The second slow movement invokes the mood of the Dumky trio, with its feeling of peacefulness and spiritual comfort, while the scherzo of the third movement reflects on the composer's preceding creative period; the secondary theme is reminiscent of the scherzo from his New World symphony. The last movement, although in the rondo form, is constructed very loosely and its rich melodies graduate from a slow introduction through contemplative sections to a wild euphoria of musical achievement. The quartet was premiered by the Czech Quartet on October 9, 1896 in the "Slovansky Ostrov" hall on the river Moldau. Both quartets, the №13 and №14, became quickly known throughout the world and, until today, are a mainstay of repertoire of most of the top international quartets.

Notes by Professor P Jelen
President
Czechoslovak Society of Arts and Sciences of Alberta



THE PANOCHA QUARTET

Jiri Panocha, violin
Pavel Zejfart, violin
Miroslav Sehnoutka, viola,
Jaroslav Kulhan, cello

The **Panocha Quartet** was formed in the gloomy days of the 1968 (after the collapse of the "Prague Spring" liberation movement) while its members were still students at the Prague Conservatory. The members of the original personnel set-up (Their first great successes came in 1975 in winning the International String Quartet Competition at the Prague Spring music festival and in 1976 with the award of the Bordeaux Gold Medal. The first recordings were quickly noted and received several prizes, including the Paris-based Grand Prix Academy Charles Cross in 1983 for a critically acclaimed Supraphon disc of the Martinu Fourth and Sixth quartets. The group has been busy traveling to festivals and concert halls throughout Europe, Israel, Japan, Australia, New Zealand, and numerous other locales, inlcuding Edinburgh, Salzburg, Menton, Dubrovník, Tel Aviv, Kuhmo, Mondsee and Edmonton (October 28, 2006). In the last two decades, the quartet made more than 15 tours of the United States and Canada. Not surprisingly, the group has focused much of its attention on Czech repertory, with Dvořák, Janácek, Smetana, Martinu, and others, often dominating their concert programs and recordings. However, the group's wide repertory includes also many works by Haydn, Mozart, Schubert, Ravel, Bartók, Shostakovich, as well as by other lesser-known non-Czech composers. The ensemble has made numerous, highly successful recordings, mostly for the Czech label Supraphon. Their recent recording of all 14 Dvořák's string quartets (together with other works encompassing Dvořák's complete chamber output) is considered by many critics to be definitive. Today, many consider the Panocha Quartet to be the finest Czech quartet of the latter twentieth and early twenty first centuries.

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0809-EXP-CRS-7779

hope, faith, life, love

University of Alberta Graduate Recital Choir & Orchestra



Melanie Marlin, conductor
Denis Arseneau, piano

Featuring works by:
Ramona Luengen, Vaughan Williams, Bruckner,
Handel,Monteverdi & Whitacre

plus the premiere performance of
selected Emily Dickinson poetry
set by Canadian composers

Convocation Hall
Arts Building
University of Alberta

November 5, 2008 8pm

FREE ADMISSION

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Programme

With Cheerful Notes — **George Frideric Handel (1685-1759)**

(from *Chandos Anthem no.9)*

Deborah Chang, violin
Alexandra Campbell, violin
Matt Jaffrey, oboe
Denis Arseneau, organ

Three Monteverdi Madrigals — **Claudio Monteverdi (1567-1643)**

Amor, per tua mercé, vattene a quella
Sfogava con le stelle
Io mi son giovinetta

Shelley Roth, Mary-Ellen Rayner, Abra Whitney, Douglas Jahns, Jacques Arsenault, soli quintet

Two Settings of Emily Dickinson

Yellow Hue — Benjamin Duinker (b.1983)
To Make A Prairie — Steven Bendick (b.1984)

Os Justi — **Anton Bruckner (1824-1896)**

INTERMISSION

Two Settings of Rainer Maria Rilke — **Ramona Luengen (b.1960)**

Mésange
Frühlingslied

Shelley Roth, Abra Whitney, Douglas Jahns, soli trio

Five Mystical Songs — **Ralph Vaughan Williams (1872-1958)**

Christopher Giffen, baritone soloist

hope, faith, life, love — **Eric Whitacre (b.1970)**

Notes:

Singing is often used as a tool to express extreme emotion, be it joy, sorrow or fury. As a result, many composers seek to set texts that convey the heights of these emotions, whether the source is sacred, poetic or otherwise. I am drawn to these texts that identify with human emotion, but will confess that I initially chose several of this evening's pieces due to this interest alone, without considering their relationship to one another, and later struggled with presenting such breadth of context within one evening's programme. Although the texts are engaging enough to speak for themselves, the origins and contexts of the works will hopefully serve to further reveal the relationships between them.

Handel wrote the Chandos Anthems while he held the position of composer-in-residence to the Duke of Chandos, and selected the uniformly hopeful texts from Psalms himself. This precedes by only months the impending declaration of war by France and England against Spain.

The madrigals of Monteverdi were written at the turn of the 17th century, a time when the spiritual values of the Renaissance were giving way to the earthly values of the Baroque age. The settings use poetry from his contemporaries that overtly and lavishly describe love, loss and the human condition, yet like Handel, were composed under conditions of court employment, a more functional origin than the texts might imply.

The text of *Os justi* also comes from the Psalms. This setting is dedicated to Ignaz Traumihler, a former teacher and colleague of Bruckner. Traumihler sought to bring the expressive simplicity of Palestrina's choral style to 19th century Austria. With this aim, Bruckner achieves remarkable expressive effects in this modal setting without using a single accidental.

The rest of this evening's programme features 20th century works. The poetry set by these composers spans from 17th century Welsh priest George Herbert to more widely known poets such as Rainer Maria Rilke, Emily Dickinson and e.e.cummings, who may share space in modern poetry compilations but retain sharply contrasting styles and backgrounds.

The power that these poets share is the ability to use language in a way with which we continue to identify today, even though the worlds in which they have lived and created were in many ways different from ours. Composer Eric Whitacre, using e.e. cummings' words, writes the final selection and title work of this evening's programme. I have chosen this theme because these four elements capture humankind's most basic impulses. They form the driving force of our days, our energies, and our relationships. Simply put, it seems that all music, all emotions, and all experiences originate in some way from these four small words. And so I offer this evening of music to you as a way of hearing through our voices what these ideas mean in *your* mind and heart. - Melanie

Text & Translations

With cheerful notes let all the earth
from Chandos Anthem, no.9 – G.F. Handel
(text from Psalm 117:1,2)

With cheerful notes let all the earth to heav'n their voices raise.
Let all inspir'd with godly mirth sing solemn hymns with praise.

Amor, per tua mercé, vattene a quella – C. Monteverdi
(G.M. Bonardo)

Amor, per tua mercé, vattene a quella
che m'e così rubella,
e con una saetta
passale il cor e fa' di me vendetta.
Dilli: "Come potete unqua patire
chi tanto v'ama far, donna, morire?"

Love, I ask for your mercy, for you to attack she who I find so beautiful,
and let my revenge be made with one thunderbolt passed through her heart.
Say to her: "How can you leave the one who loves you, woman, as if leaving him to die?"

*English translations of *Sfogava con le stelle* and *Io mi son giovinetta*
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(http://marshall.charles.googlepages.com/home)

Sfogava con le stelle – C. Monteverdi
(O. Rinuccini)

Sfogava con le stelle un'infermo d'amore sotto notturno ciel il suo dolore.
E dicea fisso in loro: "O imagini belle del' idol mio ch'adoro,
si com' a me mostrate mentre così splendete la sua rara beltate, così mostrast' a lei
i vivi ardori miei; la fareste col vostr' aureo sembiante pietosa si come me fat' amante."

Beneath a sky-wide silence, when like a priest the dark has closed the evening's dying eyes, and the world lies still and cold within its night, a young man, sick with love, tilting his heart's small cup, pours out his sorrow to the stars. Gazing up he cries: "Distant lights, images of the idol I adore, whose beauty brings each dusk a thousand souls rushing soundlessly through corridors to stare astonished from the floors of Heaven, call softly to her through these quiet seas, so looking up she too may glimpse the fires of paradise, and seeing how I burn, cup her hands and bathe my love with tears.

Io mi son giovinetta – C. Monteverdi
(B.Guarini)

"Io mi son giovinetta e rido e canto alla stagion novella" cantava la mia dolce pastorella, quando subitamente a quel canto il cor mio canto , quasi augellin vago e ridente: "Son giovinett' anch'io e rido e canto alla gentil e bella primavera d'Amore che ne' begl' occhi tuoi fiorisce."
Ed ella fuggi, se saggio sei, disse, l'ardore fuggi ch' in questi rai primavera per te non sara mai.

"I am a young girl who laughs and sings, for I am soon to be the bride of spring!" So sang my love, and straightaway my heart thrilled into a wren, wings quivering: "I too am young, and in these still bare woods my anthems praise, with tinkling bluebells and toy-trumpetings of daffodils, the buds of love that blossom in your eyes!" But even as it sang I saw inside her something die, and where a warmth had been there was a winter. "If you are wise, she cried, run from these flames, let their ash grow cold; for in these eyes the love that you have seen flowers not for you, but for another."

Os Justi – Bruckner
(text from Psalm 37:30,31)

Os justi meditabitur sapientiam,
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus. Alleluja.

The mouth of the righteous shall meditate wisdom,
and his tongue shall speak justice.
The Law of his God is in his heart,
and his steps shall not falter. Hallelujah

Two Settings of Emily Dickinson

Yellow Hue – Ben Duinker

Nature rarer uses yellow than any other hue;
Saves she all that for sunsets, - Prodigal of blue,

Spending scarlet like a woman, yellow she affords
Only scantly and selectly, like a lover's words.

To Make A Prairie – Steven Bendick

To make a prairie it takes a clover and one bee, -
One clover, and a bee, and revery.
A revery alone will do
If bees are few.

Two Settings of Rainer Maria Rilke

Mésange (from *Poèmes et Dédicaces.*)

Ô toi, petit coeur, qui hivernes avec nous au milieu des rigueurs, tu te poses -tendre lanterne de vie- sur les arbres en pleurs; je contemple ce feu qui t'allume a travers ton plumage dru, et moi, plus cache a la brume, je ne crains de m'eteindre non plus.

A-t-elle peur de demain cette neige? En effet, elle durcit en vain;
mais nous, qu'une flamme protege, nous aurons la joie de demain.

O you, small heart that winters out these bitter winter days with us
-tender lantern of life- you perch on the weeping trees; I reflect on the fire shining through your thick-set feathers, and I, more hidden by the mist, I am not afraid to burn out, either.

Does this snow fear tomorrow? In fact, it hardens in vain;
But we, protected by a flame, we will know the pleasure of tomorrow. -Translation by A. Poulin, Jr.

Frühlingslied (from *The Sonnets to Orpheus*)

Frühling ist wiedergekommen. Die Erde ist wie ein Kind, das Gedichte weiß; viele, o viele ... Für die Beschwerde langen Lernens bekommt sie den Preis. Streng war ihr Lehrer. Wir mochten das Weiße an dem Barte des alten Manns. Nun, wie das Grüne, das Blaue heiße, dürfen wir fragen: sie kanns, sie kanns!

Erde, die frei hat, du glückliche, spiele nun mit den Kindern. Wir wollen dich fangen, fröhliche Erde. Dem Frohsten gelingts. O, was der Lehrer sie lehrte, das Viele, und was gedruckt steht in Wurzeln und langen schwierigen Stämmen: sie singts, sie singts!

Spring has come back. And the Earth is like a child who memorized many poems, so many! ... For this long hard study, she wins the prize. Her teacher was tough. We liked the white hue of the beard below the old man's nose. Now, we can quiz her what the blue and green are called: she knows, she knows!

You lucky earth, from duty freed, play with the children. We want to hold on to you, jolly earth. The jolliest succeed. What teacher taught her, all those things, and what stands written in roots and long entangled stems: she sings, she sings! -Translation by H. Landman

Five Mystical Songs – R. Vaughan Williams
(George Herbert, from *The Temple*.)

I.

Rise heart; thy Lord is risen. Sing his praise without delays,
Who takes thee by the hand, that thou likewise with him may'st rise;
That, as his death calcined thee to dust, His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part with all thy art.
The cross taught all wood to resound his name who bore the same.
His stretched sinews taught all strings, what key is best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long:
Or since all music is but three parts vied, and multiplied;
O let thy blessed Spirit bear a part, and make up our defects with his sweet art.

II.

I got me flowers to strew thy way; I got me boughs off many a tree:
But thou was't up by break of day, and brought'st thy sweets along with thee.

The Sun arising in the East, though he give light, and the East perfume;
If they should offer to contest with thy arising, they presume.

Can there be any day but this, though many suns to shine endeavour?
We count three hundred, but we miss: There is but one, and that one ever.

III.

Love bade me welcome: yet my soul drew back, guilty of dust and sin.
But quick-ey'd Love, observing me grow slack from my first entrance in,
Drew nearer to me, sweetly questioning, If I lack'd anything.

"A guest", I answer'd, "worthy to be here:" Love said, "You shall be he." "I the unkind, ungrateful? Ah, my dear, I cannot look on thee." Love took my hand, and smiling did reply, "who made the eyes but I?"

"Truth, Lord, but I have marr'd them: let my shame go where it doth deserve."
"And know you not," says Love, "who bore the blame?" "My dear, then I will serve."
"You must sit down," says Love, "and taste my meat:" So I did sit and eat.

IV.

Come, my Way, my Truth, my Life: Such a Way, as gives us breath:
Such a Truth, as ends all strife: Such a Life, as killeth death.

Come, my Light, my Feast, my Strength: Such a Light, as shows a feast:
Such a Feast, as mends in length: Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart: Such a Joy, as none can move:
Such a Love, as none can part: Such a Heart, as joys in love.

V.

Let all the world in every corner sing, My God and King!

The heavens are not too high, His praise may thither fly:
The earth is not too low, His praises there may grow.

The Church with Psalms must shout. No door can keep them out:
But above all, the heart must bear the longest part.

Let all the world in every corner sing, My God and King!

---

faith, hope, life, love - Eric Whitacre
(text extracted from e.e. cummings' *!hope*)

faith, hope, life, love, dream, joy, truth, soul...

Graduate Recital Choir

Soprano	Alto	Tenor	Bass
Andi Eng	Ruth Brodersen	Tristan C. Thompson	Jacques Arsenault
Amy Gartner	Maria Conkey	Adam Ferland	Christopher Giffen
Meghan Rayment	Lana Cuthbertson	Douglas Jahns	Kurt Illerbrun
Mary-Ellen Rayner	Susan Farrell	Douglas Laver	Damon MacLeod
Shelley Roth	Elaine Vooys	Gord Oaks	Jaron Van Dijken
Sarah Toane	Abra Whitney	Jarett Prouse	Anthony Wynne
		Sten Thomson	

Graduate Recital Orchestra

Violin I	Violin II	Viola
Deborah Chang*	Alexandra Campbell	Julia Hui
Amanda Alstad	Miriam Herbold	Haley Wolgien
Benjamin Cheung	Marie Krejcar	

Cello	Bass	Piano
Julian Savaryn	Roxanne Nesbitt	Denis Arseneau
Kathleen de Caen		

*concertmaster

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Melanie. Melanie is a recipient of a Graduate Teaching Assistantship, a Beryl Barns Memorial Graduate Award, a John and Logie Drew Graduate Scholarship, a Faculty of Arts Master's Recruitment Fellowship, a Walter H. Johns Graduate Fellowship and a Social Sciences and Humanities Research Council of Canada Master's Scholarship.

Acknowledgements

To the singers and instrumentalists who have volunteered their time and talents –
I am so grateful for your patience, kindness and energy. You have made this evening possible and I am indebted to each of you for your contributions to my development.

To Denis, my rehearsal accompanist – for being giving of your time and gracious in your manner. I am so glad to have had the chance to work with you.

To Ben and Steve- for sharing your brilliance and for trusting me with your creations. Thank you for writing such wonderful pieces of music.

To Carmen and Laura in the music library– for being helpful and organized regardless of the chaos I present to them.

To Elaine, Maria, Susan, Meghan & Justin, section leaders – for helping me with the least fun part of preparation – note bashing!

To Deborah, my concertmaster – for helping my ramblings not become lost in translation with the orchestra.

To Chris, Vaughan Williams soloist – for developing such a thoughtful and passionate interpretation of this music, and giving freely of your voice.

To Dr. Debra Cairns – for your wisdom. You have been an immense source of guidance to me professionally, musically and personally. Thank you for sharing your knowledge and talent as both a musician and teacher.

Today and always, I am incredibly grateful to my parents for their unfailing ability to see the best in me. Thank you for providing an environment that inspires thought, growth and love.

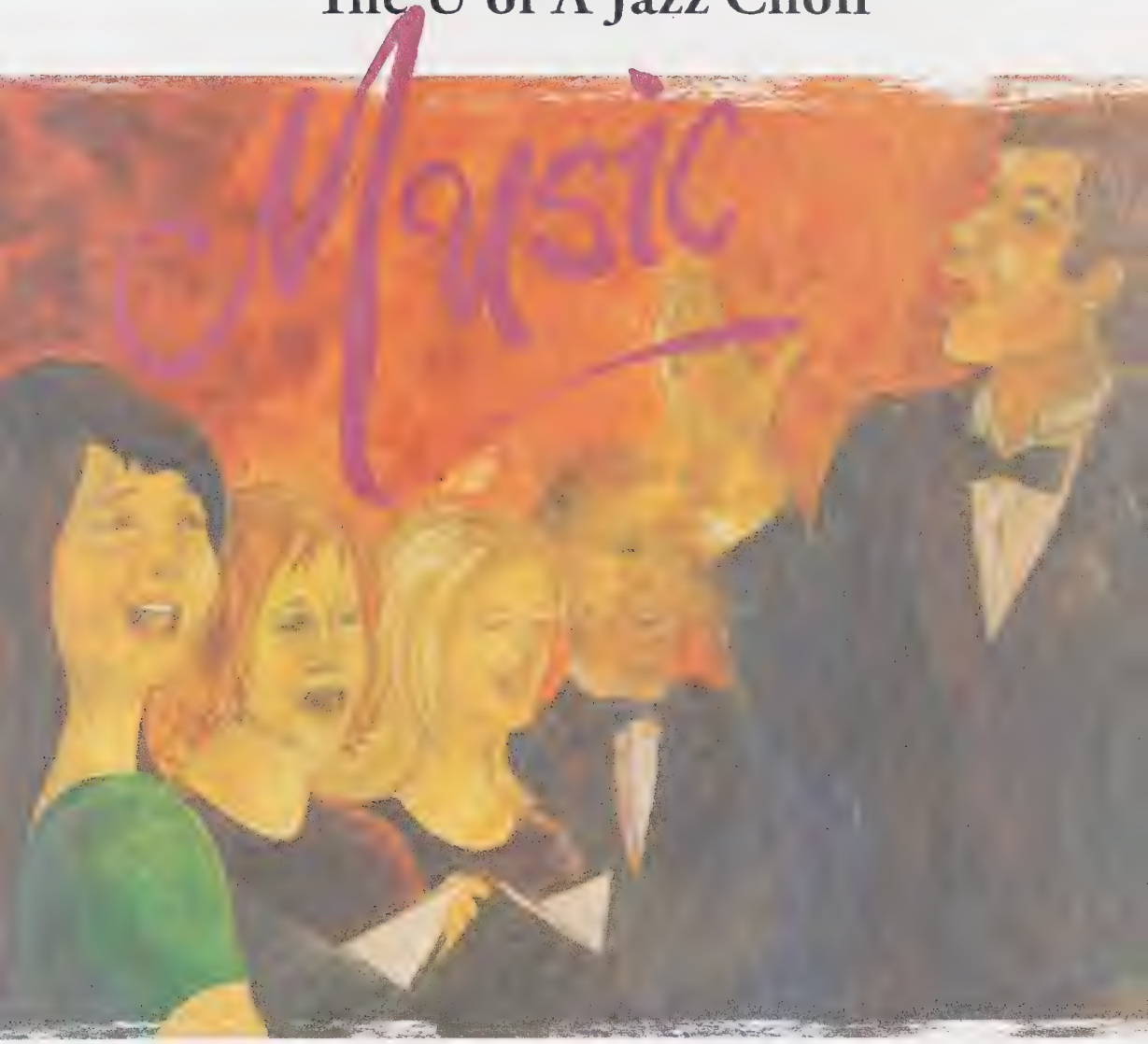


DEPARTMENT OF
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The University of Alberta Department of Music presents:

Happnin'

The U of A Jazz Choir



John McMillan, Director

Friday, December 5, 2008 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Selections performed by Rhythm Section - TBA

Cheek to Cheek	Berlin
Afro Blue	M Santamaria
Shilo	Neil Diamond
Let it Be	Lennon/McCartney
Even the Pain	R Page arr Greg Jasperse
True Colors	Steinberg/Kelly arr John McMillan
Book of Love	Peter Gabriel arr Laura Forster
Time After Time	Cyndi Lauper arr Suba Sankarin
They all Laughed	Gershwin arr Jennifer Kinghorn

***Happnin'* The University of Alberta Jazz Choir**
John McMillan, Director

Michele Vachon
Rachael King
Celeste Quan
Yan Bonnema
Melina Beeston
Jaclyn Podruzny
Vantanna Luh – Dudiale
Devonne Brandys
Keesa Elicksen
Jessica Wagner
Kyle Maskewica
Yu-Ting Lin
James Chevalier
Sidney M'sahel
Kyla Fisher

Accompanists
Devin Hart, piano
Rob Joseph, Bass
Jared Farney, Drums

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DEPARTMENT OF
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CBC-2YR-CRS 7779

The University of Alberta Department of Music presents:

Professor Emeritus
Gerhard Krapf



Concert Tribute Celebration

Friday, December 12, 2008 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Gerhard

Our friend has gone to
freedom and we mourn him
not. We laugh to think

of how he loved
his whipping cream, of how he
could not button his coat

because he was wearing it
inside out. We love to think
of his inquiring mind, his

commitment to the depths of
knowledge, his musical soul,
brimming with God and now

he has gone to freedom. We
who shared his sojourn even
slightly, live our lives, enriched.

For Trudl
July 4, 2008
Antoinette Voûte Roeder

Concert Tribute for
GERHARD KRAPF, Professor Emeritus

December 12, 1924 to July 2, 2008

Program

Prelude in E flat Major, BWV 552 — Johann Sebastian Bach (1685-1750)

Gerhild Krapf, organist

Opening Remarks - David Gramit, Marnie Giesbrecht

Chorale Partita on
"Vater unser im Himmelreich" (1978) — Gerhard Krapf (1924-2008)
"Our Father who Art in Heaven"

I Chorale Ostinato "...und willst das Beten von uns han..."
"...who wishes us to pray..."

II Chorale Verset "...gib uns Geduld in Leidenszeit, gehorsam sein in Lieb und Leid..."
"...give us patience in times of suffering, obedience in joy and sorrow..."

III Pedal Bicinium "...wenn uns der boese Geist anficht zur linken und zur rechten Hand, hilf uns tun starken Widerstand..."
"...when evil attacks us left and right, help us to mount strong resistance..."

IV Chorale Trio "...nimm unsre Seel in deine Haend..."
"...take our soul in your hands..."

V Conclusion
"Amen, das ist: es werde wahr. Staerk unsern Glauben immerdar, Auf dass wir ja nicht zweifeln dran, Was wir hiemit gebeten han Auf dein Wort, in dem Namen dein. So sprechen wir das Amen fein."

"Amen, that is: so may it be. Strengthen our faith eternally, so that we never doubt, that for which we have prayed here, on your word, in your name. Amen, we say, with certainty."

Gerhild Krapf, organist

Gerhard Krapf's early years at the university - Robert Stangeland
Professor Emeritus

Five Biblical Prayers for Organ — GWKrapf
Dedicated to Gerhild Krapf

I. Intrada: *Thou has girded me with strength. (Ps. 18:39)*
II. Prelude and Verse: *I believe, Lord, help my unbelief. (Mark 9:24)*
III. Canon: *Teach me thy way, O Lord. (Ps. 86:11)*

IV. Arioso: *Lord, you know everything; you know that I love you. (John 21:17)*
V. Siciliano: *Guide our feet into the way of peace. (Luke 1:79)*

From Wood Works For Organ — Dale Wood
Shall We Gather at the River? — *(1934-2003)
Eileen Raycroft, organist

Fantasia in G Major, BWV 572 — Johann Sebastian Bach
Jacobus Kloppers, organist

Intermission

Gerhard Krapf, the teacher of all things - Milton Schlosser

Psalm CVII (1986) — GWKrapf
Michael Kurschat, baritone
Marnie Giesbrecht, organist

Gerhard Krapf, the later years - Michael (reflections) and Antoinette Roeder (poem)

Schmücke dich, o liebe Seele, BWV 654 — Johann Sebastian Bach
Jacobus Kloppers, organist

Closing remarks - Leonard Ratzlaff, Richard Reimer

Fugue in E flat Major, BWV 552 — Johann Sebastian Bach (1685-1750)
Gerhild Krapf, organist

Encore:
Little Christmas Pastorale "Silent Night" (1975) — Gerhard Krapf
For keyboard 4 hands
Duo Majoya: Marnie Giesbrecht and Joachim Segger, pianists

* Dale Wood was Gerhard Krapf's editor and publisher at Sacred Music Press from 1986 to 2003.

Psalm CVII For Baritone and Organ

Danket dem Herrn; denn er ist freundlich,
Und seine Güte währet ewiglich.
So sollen sagen, die erlöst sind durch den Herrn,
Die er aus der Not erlöst hat
Und die er aus den Ländern zusammengebracht hat
Vom Aufgang, vom Niedergang, von Mitternacht und vom Meer.

O give thanks to the Lord, for he is most gracious
And his kindness endures forever.
Let the redeemed of the Lord say so,
Whom He has redeemed from trouble
And whom he has gathered together from the lands,
From the east, the west, from midnight, and from the sea.

Die irregingen in der Wüste, in ungebahntem Wege,
Und fanden keine Stadt, da sie wohnen konnten,
Hungrig und durstig, und ihre seele verschmachtete;
Die zum Herrn riefen in ihrer Not,
Und er errettete sie aus ihren Angsten.,
Und führte sie einen richtigen Weg,
Dass sie gingen zur Stadt, da sie wohnen konnten:

They that wandered in the desert on rough roads,
Finding no city in which to dwell,
Hungry and thirsty, and their soul fainting within them;
They that cried to the Lord in their trouble
And whom he delivered from their distress,
Leading them by a straight way
So that they reached a city in which they could dwell:

Die sollen dem Herren danken
Für seine Güte und für seine Wunder,
Die er an den Menschenkindern tut,
Dass er sättigt die durstige Seele
Und füllet die hungrige Seele mit gutem.

Let them thank the Lord
For his kindness and for the miraculous deeds
Which he accords to the children of men!
For he satisfies the thirsty soul
And fills the hungry soul with good things.

Die da sitzen mussten inFinsternis und Dunkel,
Gefangen in Zwang und Eisen,
Darum dass sie Gottes Geboten ungehorsam gewesen waren
Und das Gesetz des Höchsten geschändet hatten,
Dafür ihr Herz mit Unglück geplagt werden musste,
Das sie dalagen und ihnen niemand half;
Die zum Herrn riefen in ihrer Not,
Und erhalf ihnen aus ihren Ängsten
Und führte sie aus Finsternis und Dunkel
Und zerriss ihre Bande:

They that must sit in darkness and gloom,
Imprisoned in bondage and iron,
For having disobeyed God's commandments
And for having defiled the law of the most High
Wherefore their hearts were plagued by misfortune
So that they lay prostrate with none to help;
They that cried to the Lord in their trouble
And whom He delivered from their distress,
Leading them out of darkness and gloom
And smashing their shackles,

Die sollen dem Herren danken
Für seine Güte und für seine Wunder,
Die er an den Menschenkindern tut,
Dass er zerbricht eherne Türen
Und zerschlägt eiserne Riegel.

Let them thank the Lord
For His kindness and for the miraculous deeds
Which he acords to the children of men!
For He shatters the doors of bronze
And demolishes bolts of iron.

Die Narren, so geplagt waren
Um ihrer Ubertretung willen
Und um ihrer Sünde willen
Dass ihnen ekelte vor aller Speise
Und sie todkrank wurden;
Die zum Herrn riefen in ihrer Not,
Und er half ihren Ängsten;
Er sandte sein Wort
Und machte sie gesund und erre Het e sie,
Dass sie nicht starben:

Die sollen dem Herren danken
Für seine Güte und für seine Wunder,
Die er an den Menschenkindern tut,
Und Dank opfern und erzählen
seine Werke mit Freuden.

Die mit Schiffen fuhren auf dem Meer,
Und trieben ihren Handel in grossen Wassern;
Die des Herrn Werke erfahren haben
Und seine Wunder im Meer
Wenn er sprach und einen Sturmwind erregte,
Der die Wellen erhob,
Und sie den Himmel fuhren und in den
Abgrund fuhren,
Dass ihre Seele vor Angst verzagte,
Dass sie taumelten und wankten wie ein
Trunkener
Und wussten keinen Rat mehr;
Die zum Herrn schrien in ihrer Not,
Und er führte sie aus ihren Ängsten
Und stillte das Ungewitter,
Dass sich die Wellen legten
Und sie froh wurden, dass es still geworden
war
Und er sie zu Lande brachte nach ihrem
Wunsch:

Die sollen dem Herren danken
Für seine Güte und für seine Wunder,
Die er an den Menschenkindern tut,
Und ihn bei der Gemeinde preisen,
Und bei den Alten rühmen.

The fools who were afflicted
Because of their transgressions
And because of their sins
So that they loathe all food and became sick
to death;
They that creid to the Lord in their trouble
And whom He delivered from their distress,
Sending his word,
Healing them and saving them
For dying,

Let them thank the Lord
For His kindness and for the miraculous
deeds
Which he accords to the children of men,
And let them bring offerings of thanks and
tell
of his works rejoicing.

They that went in ships on the sea
Doing business on the great waters,
They that experienced the Lord's work
And his wonders of the sea
When he spoke and raised a stormy wind
Which stirred up the waves
So that they were raised to the sky and flung
to the bottom,
That their soul despaired with fright,
That they reeled and staggered as though
drunk
And were at their wit's end,
They that shouted to the Lord in their trouble
And whom He led out of their distress,
Calming the storm
That the waves subsided
And that they were glad that quiet returned
And that He brought them to the desired
haven;

Let them thank the Lord
For His kindness and for the miraculous
deeds
Which he accords to the children of men;
Let them praise him in the congregation
And extol him in the assembly of the elders.

Er machte Bäche trocken
Und liess Wasserquellen versigen,
Dass ein fruchtbar Land zur Salzwüste wurde
Um der Bosheit willen derer, die darin wohnten.

He dried up rivers
And drained springs of water
That fertile land turned into salty barrenness because of the wickedness of its inhabitants.

Er machte das Trockene wiederum wasserreich
Und im dürren Lande Wasserquellen
Und hat die Hungrigen dahingesetzt,
Dass sie eine Stadt zurichteten,
Da sie wohnen konnten,
Äcker besäen und Weinberge pflanzen möchten
Und die jährlichen Früchte gewönnen.
Und er segnete sie,
Dass sie sich sehr mehrten,
Und gab ihnen viel Vieh.
Sie waren niedergedrückt
Und geschwüacht von dem Bösen,
Das sie bezwungen und gedrungen hatte.
Er schüttete Verachtung auf die Fürsten
Und liess sie irren in der Wüste, da kein Weg ist,
Und schützte den Armen vor Elend
Und mehrte sein Geschlecht wie eine Herde.
Solches werden die Frommen sehen
Und sich freuen;
Und aller Bosheit wird das Maul gestopft werden.

Again, he made the desert rich with water
And in barren land he created springs of water.
He has so located the hungry
That they built a city
In which they could live,
That they might sow the fields, plant the vineyards
And reap the annual crops.
And blessed them
That they multiplied
And He gave them ample livestock.
When they were bent and weakened by evil
That oppressed and afflicted them,
He poured contempt on the princes
And made them wander in the trackless desert;
And he shielded the poor from misery
And augmented their tribe like flocks.
This shall the righteous behold and rejoice;
And wickedness shall be muzzled.

Wer ist weise und behält dies?
So werden sie merken,
Wie viel Wohltaten der Herr erzeight.
Danket dem Herrn; denn er ist sehr freundlich
Und seine Güte währet ewiglich.

Whoever is wise to perceive,
will notice
How many blessings the Lord bestows.
O give thank to the Lord, for he is most gracious
And His kindness endures forever.

(tr. Gerhard Krapf)

Notes (from "New Vocal Chamber Music from the University of Alberta, 1990-91)

This setting attempts to reflect the primary theme of Psalm 107, a call to thanksgiving ('die sollen dem Herren danken"—'Let them thank the Lord) as man's reaction to all conditions of living ordained by God, and to accept as good and beneficial ('.. und er segnete sie'—"he also blessed them'). The eternal dimension of God's continuous creation is acknowledged by the straight/retrograde organ introduction and coda, respectively, underscoring the two poles of man's existence within God's plan: thanksgiving ('Danket dem Herren'—'Thank the Lord') and meditation and prayer ('Wer ist weise ud behaält dies...—"Who would be wise and keep this in his heart..')The composition was written with Harold Wiens' compelling voice and the Convocation Hall organ in mind.

MUSICIANS

Gerhild Krapf

Gerhild Krapf is a long-time resident of Iowa City, Iowa, where she has served as organist and choir director for a number of churches, and has performed as organ and piano soloist and accompanist. She began her musical training studying piano and organ privately with her father, Gerhard Krapf. Later she attended the University of Iowa where she received Bachelor and Master of Music degrees in organ (1977, 1986), studying with Delbert Disselhorst.

Gerhild completed J.D. and MBA degrees at the University of Iowa in 1985 and 2004, respectively. Since 1977 she has been employed at the University in a variety of administrative capacities, currently serving as administrator in the Office of the Provost.

Jacobus Kloppers

Jacobus Kloppers is Professor Emeritus and former Chair of the Department of Music at The King's University College in Edmonton. He continues to teach Organ, Music History and Systematic Musicology at King's, something he has done since its founding in 1979.

After completing his undergraduate work and Organ Licentiates in South Africa he continued his studies in Frankfurt/Main: Organ with Helmut Walcha at the Musikhochschule (1961-1965) and Musicology at the Goethe University (1961-1966). His doctoral thesis focused on the performance of Bach's organ music. From1966 to 1976 he taught Musicology and Organ at the University of the Orange Free State in Bloemfontein, South Africa, gave organ recitals, including broadcasts for the SABC. Related work in South Africa and Canada includes that of organ consultant, church organist, choir director, examiner, private organ teacher and composer. His music has been performed in Canada , United States, greater Europe, South Africa, Brazil and Hong Kong. He is Adjunct Professor in Keyboard at the University of Alberta, Honorary Fellow of the Royal Canadian College of Organists, member of the Canadian League of Composers, the Edmonton Composers Concert Society and a voting member of the Canadian Music Centre.

Eileen Raycroft

Eileen Raycroft (nee Armstrong) began her organ studies at the University of Alberta in 1976. She completed her Bachelor of Music degree in 1980, and Master of Music degree in 1982, as an organ major under Professor Gerhard Krapf. After a year of study in Germany as a DAAD scholarship recipient, she and her husband, Jim Raycroft, married and moved to Los Angeles, CA where she studied for her DMA with Ladd Thomas at the University of Southern California.

Eileen was the Director of Music at St. Stephen's Lutheran Church in Granada Hills, CA from 1983 to 2000. She is now a business analyst and spends her free time as a competitive archer. She and Jim have two children, Derek, currently in college at DeVry University as a computer game designer/programmer, and Alanna, a senior at Reseda High School.

Michael Kurschat

Michael Kurschat received his Bachelor of Music degree from The King's University College in 2000 and a Master of Music degree in choral conducting in 2003 from the University of Alberta.

As a solo singer Michael has studied with Elizabeth Raycoft, Jolaine Kerley, Paul Grindlay, Leonard Ratzlaff and Nathaniel Watson and has been heard as a soloist in many of Bach's cantatas, St. John Passion, B Minor Mass, Handel's Messiah, Hayden's Creation, and Vaughn Williams' Five Mystical Songs with groups including Pro Coro Canada, University of Alberta Concert Choir, i Coristi Chamber Choir, Concordia Community Chorus, Edmonton Youth Choir, University of Alberta Madrigal Singers and Richard Eaton Singers.

He was recently featured as a soloist in an all-German choral concert Bach and Forth under the direction of Jordan Van Biert. On several occasions he has been heard on the CBC Radio 2 program Choral Concert with Pro Coro Canada under the direction of Richard Sparks.

Michael is the founder and director of the male choir Schubert and the Boys. He currently sings with Ensemble de la Rue and Pro Coro Canada.

Marnie Giesbrecht and Joachim Segger are *Duo Majoya*. Their duo repertoire includes piano duets, organ duets and duets for organ and piano. Together they have released six CDs; for more information on their solo and duo CDs or *Duo Majoya,* visit: www.majoya.com.

Marnie Giesbrecht

Marnie Giesbrecht studied with Gerhard Krapf from 1982 to 1988 at the University of Alberta. Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches organ performance and related subjects, piano and chamber music. She recorded Psalm CVII with Harold Wiens for "New Vocal Music from the University of Alberta", 1990-91.

Joachim Segger

Joachim Segger is a versatile musician who regularly performs piano solo and various duo and chamber recitals as well as concertos. Dr. Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Music at the University of Alberta.

We wish to thank the following donors:

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A complete list of donors will be included in the program for the Inaugural Celebration of the Krapf Continuo Organ.

Donations may be made in cash or by cheque, payable to the University of Alberta with **Krapf Memorial Organ Fund** in the memo line. Thank you.

Department of Music
Fine Arts Building 3-82
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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

DIGITAL EXPOSURE CRS-7779

The University of Alberta Department of Music presents:

University Symphony Orchestra



Aaron Au, Conductor

Sunday, January 11, 2009 at 8:00 pm
Convocation Hall, Arts Building,
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Violin Concerto in D Minor, Op 47 (1903/1905) — Jean Sibelius (1865-1957)

I. Allegro moderato
II. Adagio di molto
III. Allegro, ma non tanto

Soloist **Virginie Gagné**

Intermission

Symphony № 4 in A Major, Op 90, *The Italian* (1833) — Felix Mendelssohn (1809-1847)

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

Born in Montréal, **Virginie Gagné** started to play the violin at age three and entered the Montréal Conservatory of Music at eight, where she later received the Bachelor degree with honours both in violin and chamber music. She pursued her Master of music studies at Rice University in Houston, Texas with violin teacher Sergiu Luca.

Virginie has received several prizes in violin at the Montréal Symphony Orchestra Competition, the Canadian Music Competition and the Canada New Music Competition, among others. Beside violin, she won the first Prize in Canada at the Desjardins International Development Competition, in the writing category.

Her orchestral experience includes concerts with Les Violons du Roy, I Musici de Montréal, the Houston Symphony Orchestra, and a one-year position, section first violin, with the Honolulu Symphony Orchestra. She was named to the First Violins of the Edmonton Symphony Orchestra following auditions in April, 2006.

University Symphony Orchestra, 2008-2009
Aaron Au, Conductor

Violin
Amanda Alstad
Gabor Bartok
Kim Berstch
Alexandra Campbell
Deborah Chang*
Benjamin Cheung
Leigh Dyrda
Simon Fung
Quinn Grundy
Wonji Ha
Miriam Herbold
Cynthia Johnston
Amy Kao*
Marie Krejcar**
Matthew Lee
Krystal Mah
Marie-Alice Mandich
Justin McKibbin
Heather Mickalyk
Emilie-Anne Neeland*
Andrea Ortlieb
Agnes Pakozdi
Krista Quapp
Lauren Ridge
Diana Sapozhnikov**
Grant Sigurdson
Lauren Tyrrell
Vickie Wang
Charles Wong

Viola
Kenneth Heise*
Julia Hui
Robin Leicht
Darrell Soetaert
Jon Styles

Cello
Kathleen de Caen
Julia Dolman*
John Fedor
Amy McClary
Erin McKay
Julian Savaryn*
Remko van den Hurk
Bryan Wong

Bass
Blake Chartrand
Monica Jenkins
Marina Mohd Zaini
Roxanne Nesbitt*
Mark Radosh*
Robyn Reekie
Louis Rowe

Flute
Adam Ferland*
Jessica McMillan*
Rebecca Reese
Mary Grace Johnstone

Oboe
Graeme Armstrong
Christa Eriksson*
Matt Jaffrey*

Clarinet
Christopher Mann*
Morgan Richardson
Nita Sankar*
Kim Shire

Bassoon
Matt Nickel*
Allison Querengesser
Jasmine Roebuck

Horn
Ross McLean
Olwyn Supeene
Jackie Szaszkiewicz*
Stephanie Wichuck*

Trumpet
Katie Janhsen
Taina Lorenz Turner
Sara Mills*
Brian Moyer*

Trombone
Brett Feland (bass)
Craig Goueffic*
Justin Kautz
Catherine Woodruff

Timpani
Stephen Stone*

**denotes concertmaster
*denotes section leader



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DEPARTMENT OF
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0909-EXR-CRS-7779

The University of Alberta Department of Music presents:

Music at Convocation Hall



From Scandinavia - Brass!

Friday, January 16, 2009
7:15 pm Pre-concert Talk by **Petar Dundjerski**
8:00 pm Concert
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Five Preludes — Carl Nielsen (1865-1931), arr Mogens Andresen

Brass Quintet (1998) — Anders Hillborg (b. 1954)

Quintet, Op. 79 — Vagn Holmboe (1909-1996)

I Poco lento
II Allegro
III Adagio
IV Vivace

Intermission

Three pieces for Brass Quintet — Bo Nilsson (b.1937)

Endepunkt (1985)
Wendepunkt (1981)
Infrastruktur

Suite for Brass Quintet — Edvard Grieg (1843-1907), arr Alan Civil

Sarabande, Op.40
Bridal Song, Op.17, № 24
Lullaby, Op.66, № 19
Ballade, Op.65, № 5
Wedding Day in Troldhaugen, Op.65, № 6

Russ Whitehead, trumpet
Robin Doyon, trumpet
Allene Hackleman, horn
Kathryn Mcintosh, trombone
Scott Whetham, tuba

Program Notes
by Andrea Eng

Carl Nielsen Five Preludes (notes not available)

Anders Hillborg (b 1954)
Anders Hillborg is a Swedish born composer who completed his formal musical training at the Royal College of Music in Stockholm. He has been a freelance composer in Sweden since finishing musical studies in 1982. His music is characterized by the use of microtonalities, including his most influential work *Clang and Fury* (1989) a large scale work for orchestra in which the orchestra is separated into three sections, each one tuned to a different frequency.

Hillborg is the recipient of numerous awards in his home country and abroad, including recognition in the UNESCO Composer Rostrum in 1992, 1995, and 2002, as well as being named Swedish Composer of the Year in 1995.

Brass Quintet (1998)
Brass Quintet (1998) was commissioned by the Swedish National Institute of Concerts for the Stockholm Chamber Brass ensemble. The concept is for the music to sound played as if "back to front" to imitate a recording being played in reverse. The overall work is in ABA form. The A section is highly contrapuntal with musical lines that pass seamlessly from each instrument to the next, creating the aural impression that the ensemble is a single instrument playing one melodic line. The contrasting B section gives the listener the sense of the needle skipping on a record with rapid trills and repeated notes. The interwoven lines display each performer's virtuosity while creating an aesthetic whole.

Vagn Holmboe Quintet, Op. 79 (notes not available)

Bo Nilsson (b 1937)
An avant-garde Swedish composer, Bo Nilsson was born in Skelleftehamn, Sweden in 1937. He is largely self-taught in composition and received only basic musical training from a local piano teacher as a child. Nilsson came to the attentions of the European avant-garde with his first composition *Zwei Stücke* (1955) when it was broadcast on the West German radio. His *Frequenzen* (1957) premiered at Darmstadt in 1957 and since then he has become a regular contributor to the summer programs there. Since the 1960s his reputation has only grown in European new music circles and his compositional output includes a wide variety of genres including chamber music, orchestra works, and film music.

Nilsson is active as a composer, writer, and performer. He plays trumpet with various brass ensembles in Europe and has appeared as a soloist with several ensembles and orchestras throughout the world.

Three Pieces for Brass Quintet
Wendepunkt (1981)
Endepunkt (1985)
Infrastruktur (1986)

This suite is made up of three pieces that come together to create a triptych of various possible sonorities capable of a brass ensemble. Originally scored for brass quintet and live electronics, the composer also allows for performance with instruments only. Like many of Nilsson's works, this suite is based on various Swedish literary sources, and Nilsson describes this

overall work in a statement in his book *The Missile, or Life in a Cap*: "The seams were of an extraterrestrial beauty."

Wendepunkt (*Turning Point*) (1981) is full of lush sonorities that one would expect of film music, while liberal use of dissonant harmonies and new modal organization bring the music into the twentieth century. The long, sustained notes of the melodic lines give a sense of musical stasis in time.

In direct contrast, *Endepunkt* (*End Point*) (1985) is disjunct, dissonant, and contrapuntal. The piece also plays as a conversation with measure-to-measure counterpoint between the solo tuba and the rest of the ensemble. The quick and conversation-like lines trade back and forth busily, as if interrupting each other.

Some consider *Infrastruktur* (*Infrastructure*) (1986) to be one of the finest pieces of music featuring the trumpet in contemporary music repertoire, not just in Sweden, but also in the world. It is rarely performed or recorded due to both the difficulty of the piece itself and technical logistics when performed with electronics.

Edvard Grieg (1843 – 1907)

If any name is synonymous with Nordic music, it is undoubtedly that of Edvard Grieg. Grieg was born in Bergen, Norway in 1843 to a musical family that encouraged his musical abilities. He entered the Leipzig Conservatory in 1858 and studied there for four years before returning to his home country of Norway. Upon his return from Austria Grieg befriended nationalist composers Rikard Nordraak and Ole Bull. These relationships became integral to Grieg's discovery of the traditional sounds of the Nordic musical heritage and, in turn, his Nordic musical identity.

Grieg suffered from ill health for his entire adult life, a lingering ailment from a severe bout of tuberculosis he suffered while still a student at Leipzig. Despite this encumbrance demand for his talent as a conductor and concert pianist lead to extensive travels throughout Europe. Although his German training is evident in his music, Grieg is well known as a Norwegian nationalist through his use of folk tunes and melodies. His works can be found in several genres including incidental music, concerto, and symphony, as well as a very large output of short works for solo piano. Every one of his pieces reflects his Norwegian roots through the use of folk melodies. Much of Grieg's music – particularly his songs and piano works – has been rescored for other instruments or ensembles.

Suite for Brass Quintet (arr Alan Civil)

The five pieces that make up this suite come from various other sources in Grieg's output and are rescored for brass quintet by Alan Civil.

Written for string orchestra in 1884, the Sarabande is the second movement of Grieg's *Fra Holberg tid* (*From Holberg's Time*). Composed for the bicentennial celebration of Norwegian poet and playwright Ludvig Holberg (1684–1754), the suite is subtitled the "suite in the olden style", and pays tribute to several Baroque dance and suite forms.

The "Brurelat" (Bridal Song) is from Grieg's first significant set of piano pieces, *25 Norske folkeviser og dandser* (*Norwegian Folk Songs and Dances*), op. 17 (1869). The second of two settings of bridal songs from the set this movement uses small themes and reflects the lighthearted joviality of a wedding day.

"Gjendines bådnlåt" (Gjendine's Lullaby) is the only piece from the *19 Norske folkeviser* (*19 Norwegian folksongs*), op. 66 (1896) that was a newly composed piano piece based on folk song because the rest of the pieces within the set are piano transcriptions of Norwegian folksongs. from the town of Skogadalsbeen, where Grieg spent the summer of 1891.

and dedicated to Gjendine Slaalien, a dairymaid from the town of Skogadalsbeen, where Grieg spent the summer of 1891.

"I balladetone" (Ballad) and "Bryllupsdag på Troldhaugen" (Wedding Day at Troldhaugen) are from *Lyriske småstykker* (*Lyric Pieces*), op. 65 (1896). "Ballad" begins slow, mournful, and intimate, but rises in intensity to a powerful climax that dispels the sense of mourning through its musical tone, despite using the same melody. "Wedding Day at Troldhaugen" in ABA form is full of the joy and excitement of a summer wedding. The interjections of what can be interpreted as the excitement and chatter of the wedding guests accent the bright and excited march-like A section that recalls a wedding processional. A quiet B section follows this with its intimate exchange between treble and bass voices. The A section returns again, in a slightly slower tempo, to act as a recessional for the celebration.

Musicians

Robin Doyon

Born in East Angus, Quebec, Robin Doyon received his bachelor and masters degree in classical interpretation at the University of Montreal. He has studied with many masters of the trumpet including Allen Vizzutti, Jens Lindemann, and James Thompson. In 2002 he was Laureate of the National Music Festival, the Montreal Symphony Orchestra Competition, and the Radio-Canada Young Artists Competition.

He has also been the recipient of numerous other prizes including the 2007 prize of Grand Distinction from the Montreal Conservatory of Music. Doyon is presently a member of the Grand Ballet of Canada Orchestra and is a regular performer in the Montreal Symphony Orchestra, the National Arts Centre Orchetsra, and the Laval, Longeuil, and Metropolitan orchestras. He also performs with the contemporary ensemble of Montreal and the Contemporary Music Society of Quebec. Robin Doyon is professor at the University of Sherbrooke and was recently named solo trumpet with the Edmonton Symphony Orchestra.

Russell Whitehead, Trumpet

Russell has released his debut CD, *Prairie Scenes* on the Arktos label in June, 2006 and was appointed Acting Principal Trumpet of the Edmonton Symphony Orchestra for the 2004-05 season. Currently, he plays Third Trumpet with the Edmonton Symphony Orchestra, solos and free lances with many of the ensembles in Edmonton, adjudicates throughout Western Canada and teaches at the University of Alberta, King's University College and through his home.

Allene Hackleman, horn

Allene Hackleman has been principal horn of the Edmonton Symphony Orchestra since 2004. A native of Vancouver, Allene began studying the horn under the tutelage of her father, Martin Hackleman. She earned a bachelor of music degree from the University of Cincinnati. Ms Hackleman served as an apprentice in the National Academy Orchestra of Canada, and has performed with the National Symphony Orchestra (Washington, D.C.), and the Montréal Symphony. Allene Hackleman has performed concerti with the Edmonton Symphony, Alberta Baroque Ensemble and the Victoria Symphony. She is currently a member of the Summit Brass ensemble and as such has is on faculty at the Rafael Mendez Brass Institute in Denver and performed with Summit Brass on their most recent CD release. Allene pursues a keen interest in chamber music and in 2008 was a performer at the Festival of the Sound in Parry Sound, Ontario.

Kathryn Macintosh, trombone

Kathryn Macintosh was born in Montreal but spent her formative years in New Brunswick and Nova Scotia. She attended Acadia University and the University of Toronto, where she studied with Gordon Sweeney. Further studies followed, in masterclasses with Ralph Sauer of the Los Angeles Philharmonic and Michael Mulcahy of the Chicago Symphony. Kathryn began her career with the Edmonton Symphony in 1983. She has also appeared with the Calgary Philharmonic, the Kitchener-Waterloo Symphony and the Hamilton Philharmonic. In 2008, Kathryn had the opportunity to study with Dennis Miller and Pierre Beaudry of the Montreal Symphony. She is an active member of Edmonton's musical community, playing chamber music and teaching clinics and private students.

Scott Whetham, Tuba

Scott joined the Edmonton Symphony Orchestra as Principal Tuba in 1984. He has performed with the Vancouver Symphony Orchestra, the Vancouver Opera and Ballet Orchestras, the Calgary Philharmonic and the National Symphony Orchestra of Peru. Scott also performs with the Tarragon Tea Orchestra (a European style salon orchestra). He has been broadcast on the C.B.C. as recitalist and composer. His trumpet choir ensemble composition "Spotted Bear", was recently premiered at the International Trumpet Conference in Banff, Alberta. Scott teaches at the University of Alberta and Musicamp Alberta.



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The University of Alberta Department of Music presents:

FACULTY RECITAL



Dennis Prime, clarinet
Rodrigo Bustamante and Guillaume Tardif, violins
Charles Pilon, viola
Joanne Yu, cello

Saturday, January 17, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
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Program

Five songs arranged for String Quatet

He Loves and She Loves — George Gershwin
Fascinating Rhythm — (1898–1937)
Do It Again — arr Stanley Silverman
Clap Yo' Hands
Sweet and Low Down

Five songs arranged for String Quartet and Clarinet

Promenade — George Gershwin
Bess, You Is My Woman Now — arr Stanley Silverman
Who Cares?
Liza
I Got Rhythm

Intermission

Quintet for Clarinet and Strings in B Minor, op. 115 — Johannes Brahms (1833–1897)

Allegro
Adagio
Andantino – Presto non assai, ma con sentimento
Con moto

Dennis Prime, clarinet
Rodrigo Bustamante and Guillaume Tardif, violins
Charles Pilon, viola
Joanne Yu, cello

Musicians

Dennis Prime, clarinet

Dennis Prime is well known to Edmonton audiences as he was an active chamber musician here until moving in 1998. A former clarinet professor at the U of A and extra player with the Edmonton Symphony for over 20 years, he regularly performed 15 to 20 chamber music performances annually with many local musicians including the Take 3 Trio, the Debut Quartet, pianist Angela Cheng and soprano Linda Perillo. He was Director of the Alberta College Conservatory of Music where he developed a small music school of less than 500 students into Canada's 2nd largest music school with over 3000 students and 135 faculty members. Along with two other senior administrators, he was responsible for the construction of a new state of the art facility for the institution as well and raised funds for programs that fostered a host of young musicians including Jessica Linnebach, Julie and Judy Kang and Sarah Ho (now a faculty member there). He guest conducted the Edmonton Symphony for two seasons as well. In 1998, he moved to Chicago to teach at Northwestern University where as a graduate student chamber music coach and conductor, he premiered John Adam's Gnarly Buttons for solo clarinet and chamber orchestra to the accolades of the composer who attended the concert.

As well, he performed with many faculty colleagues and members of the Chicago Symphony during his tenure there. Dennis subsequently moved to Miami after being invited to the position of Dean of the New World School of the Arts, one of the southeast's premiere music institutions. While there he performed with Florida Philharmonic, the South Beach Chamber Orchestra, Symphony of the Americas, Florida Grand Opera Orchestra and continued to perform as soloist and chamber musician as well. Dr. Prime has travelled the world conducting and performing including recent stints in Asia (Japan, Korea and Hong Kong), Australia, Europe and Central and South America. He founded the Canadian Cantando Festivals which run in Edmonton, Toronto and Vancouver and regularly attract 3000 students to each of those cities. As well, Dennis is an active investor in real estate and holds a broker's license in Florida and Alberta where in his spare time he helps clients (including several of his colleagues) with real estate investments! He currently divides his time between Edmonton (where a new grandson resides) and Miami (where he continues his quest of a single digit handicap for his addiction to golf).

Rodrigo Bustamante. violin

Brazilian-born violinist Rodrigo Bustamante studied with prof. Marcello Guerchfeld at the Rio Grande do Sul Federal University. He took his Master degree in Violin Performance and Literature at the Eastman School of Music, where he studied with

Ilya Kaler and Mitchell Stern. He also studied at Antwerp Royal Conservatoire (Belgian) with prof. Jerrold Rubenstein. He is founder and leader of Musitrio (Piano trio), with whom he produced and recorded the CD Musitrio – Kinematic, which received the Açorianos Award of best chamber group and nomination for best performer. He has been performing many chamber and solo concerts, which included the recent performance of Schoenberg´s Pierrot Lunaire at SESC Pinheiros in São Paulo. He has been also collaborating with Canadian violinist Guillaume Tardif, performing several tours in Brazil. He was member of The Eastman String Ensemble, Eastman Virtuosi and New Eastman Symphony. Mr. Bustamante was associate teacher at the Rio Grande do Sul Federal University during 1997 and 2003 seasons, where he taught violin ad chamber music. He has been also working intensely as arranger for many Brazilian pop singers, groups and orchestras, such as MPB4, Papas da Língua, Adriana Deffenti, Caxias do Sul Symphony Orchestra, Ulbra Chamber Orchestra, among others. Currently, he is the concertmaster of Theatro São Pedro Chamber Orchestra, based on Porto Alegre, Brazil.

Guillaume Tardif, violin

In addition to an extensive history of chamber music and recital performances that include CBC broadcasts and collaborations with leading artists such as Malcolm Bilson, George Crumb and Bobby McFerrin, Canadian violinist Guillaume Tardif has appeared as guest soloist with orchestras in Canada, United States, Hungary, Brazil and Peru. Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music where he studied violin with Oleh Krysa, Guillaume Tardif previously obtained a First Prize in Violin with Great Distinction from the Conservatoire de Musique du Québec as a student of Jean Angers, and earned different awards at the Canadian Music Competition. As soloist and concertmaster, Dr. Tardif has performed with many orchestras including the Lima Philharmonic, the Pairiba Symphony (Brazil), the Eastman Virtuosi, the Eastman String Ensemble (which he co-founded), the New Eastman Symphony, the Remenyi Chamber Orchestra (Hungary), the Amadeus Ensemble and the Brandon Chamber Players, in venues such as the Eastman Theatre, the Alice Tully Hall, the Glenn Gould Studio, the Grand Theatre de Quebec and the Hungarian National Academy of Sciences in Budapest. Dr. Tardif is author of many arrangements for solo violin, including Tartini's Il trillo del diavolo, a set of variations entitled La commedia dell'arte, and cadenzas for works by Mozart and Paganini. Recent recordingsVirturoso Encores with pianist Judy Kehler Siebert and From the Library of Joseph Szigeti with pianist Janet Scott Hoyt.

Charles Pilon, viola

Charles Pilon studied violin with Sonia Jelinkova at Montréal's Marianapolis College. He earned a Bachelor of Music from McGill University under Mauricio Fuks before heading off to the University of Southern California's Advanced Studies program with Robert Lipett.

Charles has always been interested in playing the viola along with the violin, and during his tenure at USC, he also studied with David Cerone at the Encore School of Strings and with Roman Totenberg at Kneizel Hall. He joined Orchestra London in the first violin section (2003-04) before joining the Edmonton Symphony's first violins for the 2004-05 season. Following his successful audition, he was appointed Assistant Principal Viola for the ESO for the start of the 2005-06 season.

Joanne Yu, cello

Joanne Yu was born and raised in Toronto. She completed her undergraduate degree in Chicago and then moved to Montreal, where she studied at McGill University and received a master's in cello performance. Joanne has been a three time member of the National Youth Orchestra of Canada and has performed in masterclasses and festivals at the Banff Arts Centre, Domaine Forget Academy, Orford Arts Centre, and at the Colorado Springs Music Festival. Joanne attended the Tafelmusik Baroque Summer Institute in 2007 to study baroque cello in the distinct performance practice style and most recently was a member of the National Academy Orchestra. She has been living in Toronto enjoying teaching as well as freelancing in various orchestras in Ontario and Quebec. Joanne has recently moved to Edmonton and is looking forward to being a part of the Edmonton music scene.



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DEPARTMENT OF
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The University of Alberta Department of Music presents:

Noon Hour Organ Recital



Organists

Janet Chung and Julia Hui (students)
Michael Dirk (guest)
Marnie Giesbrecht (faculty)
Joachim Segger (adjunct faculty)

Monday, January 26, 2009 at 12:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Concerto for Organ, Op. 4, No. 1 — Georg Friedrich Handel (1685-1759)

I. Larghetto e staccato
II. Allegro
III. Adagio
IV. Andante

Janet Chung, organist
Accompanied by Julia Hui, harpsichord

Symphony No. 1 in D Minor, Op. 14 — Louis Vierne (1870-1937)

Finale

Michael Dirk, guest organist

Sinfonietta for Organ Duet (1993) — Dénis Bedard (b. 1950)

1. Intrada
2. Scherzo
3. Hymne
4. Carillon

Duo Majoya
Marnie Giesbrecht and Joachim Segger, organists

Recording is not permitted without the consent of performers.

UPCOMING EVENTS

Saturday, February 7 at 10:00 am - Workshop "The Legacy of Singin' Billy Walker"
Brennan Szafron, organist
Co-sponsored by the University of Alberta and the Edmonton Centre RCCO
General admission: $10.00. Free admission for U of A Department of Music students and RCCO members

Sundays at 3 Organ Recital
Organist Brennan Szafron (Spartanburg, South Carolina; U of A alumnus)
Jacobus Kloppers "Southern Hymn Tune Triptych" (Premiere Performance)
First Baptist Church, 10031 109 St., Edmonton
Admission: $15.00 - Tickets are available at the door | TIX on the Square

Noon Hour Recitals - Mondays at 12:00 pm
March 23, Convocation Hall, Arts Building, University of Alberta
April 6, First Presbyterian Church, 10025 105 Street
Featuring students, faculty and guests of the Department of Music
Free admission



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DEPARTMENT OF
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The University of Alberta Department of Music presents:

Academy Strings
Academy Winds and Percussion



Conductors
Taina Lorenz Turner
Wendy Grasdahl
Aaron Au

Sunday, February 1, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Petite Symphonie pour neuf instruments à vent — Charles Gounod
Little Symphony for Winds) (1885) — (1818–1893)

Funeral March from Gotterdammerung (1874) — Richard Wagner
(1813–1883):

Taina Lorenz Turner, conductor

Views of the Xiao and Xiang Rivers (2007) — Guillaume Laroche
I One Boat — (University of Alberta Alumnus)
II One Village
III Two Boats

Wendy J Grasdahl, conductor

Intermission

Overture to Hansel and Gretel (ca.1891) — Engelbert Humperdinck
(1854-1921)

Flute Concerto in G Major (ca.1745) — Johann Joachim Quantz
I Allegro — (1697-1773)
II Arioso: Mesto
III Allegro vivace

Soloist: Jessica McMillan, flute

Act II: Prelude (The Witch's Ride) (ca.1891) — Engelbert Humperdinck
Act II Scene 3: Pantomime (ca.1891) — Engelbert Humperdinck

Aaron Au, conductor

Jessica McMillan was born in Saskatoon, but has lived in Edmonton for the majority of her life. She is a first year Bachelor of Music student at the University of Alberta, studying flute with Shelley Younge. Her studies have lead her to positions in the University Symphony Orchestra and the Symphonic Wind Ensemble. Other ensemble experiences include Edmonton's Senior Youth Orchestra, the University flute choir, as well as the Alberta College flute choir. Jessica has been a frequent participant in music festivals throughout Edmonton, and has recently completed her grade 10 RCM with honours.

Academy Strings
Academy Winds and Pecussion

Violin
Amanda Alstad
Gabor Bartok
Alexandra Campbell*
Benjamin Cheung*
Leigh Dyrda
Quinn Grundy**
Wonji Ha
Cynthia Johnston
Marie Krejcar
Matthew Lee
Krystal Mah
Marie-Alice Mandich
Justin McKibbin
Heather Mickalyk
Emilie-Anne Neeland**
Andrea Ortlieb
Agnes Pakozdi
Krista Quapp
Lauren Ridge
Grant Sigurdson
Lauren Tyrrell
Vickie Wang

Viola
Deborah Chang
Kenneth Heise*
Julia Hui
Amy Kao
Darrell Soetaert

Cello
Kathleen de Caen
Julia Dolman
John Fedor*
Erin McKay
Julian Savaryn*
Remko van den Hurk
Bryan Wong

Bass
Blake Chartrand
Monica Jenkins
Marina Mohd Zaini
Roxanne Nesbitt*
Mark Radosh*
Robyn Reekie*
Louis Rowe

Flute
Adam Ferland
Jessica McMillan*
Rebecca Reese
Mary Grace Johnstone*

Oboe
Graeme Armstrong
Christa Eriksson
Matt Jaffray*

Clarinet
Christopher Mann*
Morgan Richardson
Nita Sankar*
Kim Shire

Bassoon
Matt Nickel*
Allison Querengesser
Jasmine Roebuck

Horn
Ross McLean
Olwyn Supeene
Jackie Szaszkiewicz
Stephanie Wichuck*

Trumpet
Katie Janhsen
Taina Lorenz Turner
Sara Mills*
Brian Moyer*

Trombone
Brett Feland (bass)
Craig Goueffic*
Justin Kautz
Harrison Lee

Euphonium
Amy Beinert

Tuba
Samantha Sobota

Timpani
Tina Chia*

Percussion
Roy Coulthard
Ryan Hemphill
Rebecca Ho
Stephen Stone

Celeste
Brady Sherard

Piano
Denis Arseneau

Harp
Victoria Burgess
Sherrelle Carey

**denotes concertmaster

*denotes section leader



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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

DESIGN: EXP_CRS_7779

The University of Alberta Department of Music presents:

Elaine Vooys-Myhre

Candidate for the Master of Music Degree
in Choral Conducting



University of Alberta

Graduate Recital
Choir and Orchestra

Wednesday, February 4, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Justorum Animae — Orlando Lassus (1532-1594)

Beatus Vir — Claudio Monteverdi (1567-1643)

Der Herr denket an uns, BWV 196 — Johann Sebastian Bach (1685-1750)

I. Sinfonia
II. Coro – *Der Herr denket an uns*
III. Aria - *Er segnet, die den Herrn fürchten* - Rebecca Claborn, alto
IV. Duetto - *Derr Herr segne euch je mehr und mehr* - John Huck, tenor
Jacques Arsenault, bass
V. Coro – *Ihr seid die Gesegneten des Herrn*

Intermission

Eulogies — John Estacio (b. 1966)

1. Raymond's Disappearance
C D Saint, tenor
Abra Whitney, alto
Mary-Ellen Rayner, soprano
Jacques Arsenault, bass
4. Ella Sunlight
Sarah Toane, soprano

Calme des Nuits, Op. 68, No. 1
Les Fleurs et les Arbres, Op. 68, No. 2 — Camille Saint-Saëns (1835-1921)

Vier Quartette, Op. 92 — Johannes Brahms (1833-1897)

1. O Schöne Nacht
2. Spätherbst
3. Abendlied
4. Warum?

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Elaine Vooys-Myhre.

Ms Vooys-Myhre is a recipient of a Graduate Research Assistantship, a Beryl Barnes Memorial Graduate Award, a John and Logie Drew Graduate Scholarship, a Sarah Martin Gouin Family Graduate Travel Scholarship in Music, a Graduate Teaching Assistantship, a Swiss Ethnic Music Association Bursary and a Social Sciences and Humanities Research Council of Canada Master's Scholarship.

Texts and Translations

Justorum Animae – Lassus

Wisdom 3:1-2a,3b

Justorum animae in manu Dei sunt,
et non tanget illos tormentum mortis.
Visi sunt oculis insipientium mori,
illi autem sunt in pace.

The souls of the righteous are in the hands of God,
and the pain of death shall not touch them.
In the eyes of the foolish they seem to die,
but they are at peace.

Beatus Vir – Monteverdi

Text: Psalm 112: 1-10

Beatus vir qui timet Dominum,
in mandatis ejus volet nimis.
Potens in terra erit semen ejus,
generatio rectorum benedicetur.
Gloria et divitiæ in domo ejus,
et justitia ejus manet in sæculum sæculi.
Exortum est in tenebris lumen rectis,
misericors, et miserator, et justus.
Jucundus homo, qui miseretur et commodat,
disponet sermones suos in judicio.
Quia in æternum non commovebitur.
In memoria æterna erit justus,
ab auditione mala non timebit.
Paratum cor ejus, sperare in Domino.
Confirmatum est cor ejus;
Non commovebitur
donec despiciat inimicos suos.
Dispersit, dedit pauperibus,
justitia ejus manet in sæculum sæculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit, et irascetur,
dentibus suis, fremet et tabescet:
desiderium peccatorum peribit.

Gloria patri, et filio, et Spiritui Sancto,
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum, Amen.

Blessed is the man who fears the Lord,
Who delights in his commandments.
His seed shall be mighty upon the earth;
the generation of the righteous shall be blessed.
Glory and prosperity shall be in his house;
and his justice endures from generation to generation.
A light has risen in the darkness for the upright,
one who is merciful, compassionate, and just.
Happy is the man who sympathizes and shares,
who chooses his words with discretion.
Because he will not be troubled for eternity;
the just man shall be in everlasting remembrance.
He shall not fear evil tidings;
his heart is ready to hope in the Lord.
His heart is strengthened;
he shall not be shaken until he looks down upon his enemies.
He disperses, he gives to the poor;
his justice endures from generation to generation.
His horn shall be exalted with honor.
The wicked will see, and be angered;
he will gnash with his teeth, and waste away.
The desire of the wicked shall perish.

Glory to the Father and to the Son and to the Holy Spirit, As it was in the beginning, both now and always, and to the ages of ages. Amen.

Der Herr denket an uns, BWV 196 – Bach

II.	Der Herr denket an uns, und segnet uns. Er segnet das Haus Israel, er segnet das Haus Aaron.	The Lord cares for us and blesses us. He blesses the house Israel, he blesses the house of Aaron.
III.	Er segnet, die den Herrn fürchten, beide, Kleine und Große.	He blesses those who fear the Lord, both small and great.
IV.	Der Herr segne euch je mehr und mehr, euch und eure Kinder.	The Lord bless you more and more, you and your children.
V.	Ihr seid die Gesegneten des Herrn, der Himmel und Erde gemacht hat. Amen.	You are blessed by the Lord who made heaven and earth. Amen.

Raymond's Disappearance – Estacio
(Val Brandt)
I've lost Raymond.
He's not in his room.
I've looked in the garden and
heaven knows where he is if he's not in his garden.
I heard a wild laugh in the bathroom
but when I got there all that was left
were some expensive bubbles.
[*I checked the markets:*
no one had bought kumquats in days.]
I looked under [more than one] ridiculous hat
and unrolled [more than one] bolt of pure silk.
I shook out his caftan but it [just] fell to the floor.
Empty.
And god knows he wasn't in the closet.

They've lost Raymond.
A hundred friends have looked for Raymond
searched a thousand places
and all they've found is more friends.
He's not in any of the places
that are not the same without him.
They swore they saw him dancing a minute ago
but when they turned around
the music had stopped
and he'd rushed out
touching everyone on his way by.

Raymond's Disappearance (cont'd)
We've lost Raymond.
Where can we look next?
Damn that man, how dare he go and leave us?
If you loved him, like we loved him
I know you'd be searching with us;
[*You'd be combing the beaches,*]
haunting the streets
calling his name
demanding an answer
[*Where is Raymond, I've lost Raymond.*
Where'd he go to, where is Raymond.
Check the market, check his garden,
where'd he go to where is Raymond.
They've lost Raymond we've lost Raymond,
where's he hiding, where'd he go to,
check the dance floor, check the market,
where is Raymond, dearest Raymond.
I've lost Raymond, we've lost Raymond,
Check his room, and check his garden,
where's he hiding, where'd he go to,
where's my Raymond, dearest Raymond,
Where is Raymond, I've lost Raymond.
They've lost Raymond
and we are demanding an answer and]
on the verge of tears
hoping against hope.
He's not in his room.
I've looked in the garden, and
Heaven knows where he is if he's not in his garden.

Ella Sunlight – Estacio
(Val Brandt)
Ella sunlight. Ella sky.
Ella water. Ella air.
[Ella movement. Ella life.]
Ella music. Ella dance.
Ella wonder. Ella joy.

[Ella sunlight, Ella sky,
Ella water, Ella air.
Ella life. Ella sky,
Ella dance, Ella joy.]

Why, after I taught you all your colours
would you paint everything gray?

Why, just when you were learning to run
would the whole world come to a halt?

Why, after you tumbled with fairies
and stumbled with elves
and fell into a giggle
that filled every corner of my soul
would you take away my faith my whimsy
my god?

(Pie Jesu Domine,
Dona eis requiem.)

[Ella sunlight. Ella sky.
Ella water. Ella air.]

Were you sent here just to say goodbye?

Ella whisper. Ella sigh.
Ella shimmer. Ella hush.
Ella why.

Calme des Nuits – Saint Saëns

(Anon.)

Calme des nuits, fraicheur des soirs,	Calm of night, freshness of evening,
Vaste scintillement des mondes,	Vast shimmering of the world,
Grand silence des antres noirs	Grand silence of black vaults
Vous charmez les âmes profondes.	You charm the thoughtful souls.
L'éclat du soleil, la gaité,	The brilliance of the sun, merriment,
Le bruit plaisent aux plus futiles;	And clamour delight the futile.
Le poète seul est hanté	The poet alone is inspired
Par l'amour des choses tranquilles.	by a love for tranquility.

Les Fleurs et les Arbres – Saint Saëns

(Anon.)

Les fleurs et les arbres,	The flowers and the trees,
Les bronzes, les marbres,	The bronzes, the marbles,
Les ors, les émaux,	The golds, the enamels,
La mer, les fontaines,	The sea, the fountains,
Les monts et les plaines	The mountains and the plains
Consolent nos maux.	Console our sorrows.
Nature éternelle	Nature eternal
Tu sembles plus belle	you seem more beautiful
Au sein des douleurs!	in the midst of pain!
Et l'art nous domine,	And art rules over us,
Sa flamme illumine	Its flame illuminates
Le rire et les pleurs.	Our laughter and our tears.

Vier Quartette, op. 92 – Brahms

1. **O Schöne Nacht**

(Georg Friedrich Daumer)

O schöne Nacht!	O lovely night!
Am Himmel märchenhaft erglänzt der Mond	In the sky, magically, the moon shines
in seiner ganzen Pracht;	in all its splendour;
um ihn der kleinen Sterne	around it is the pleasant company
liebliche Genossenschaft.	of little stars.
O schöne Nacht!	O lovely night!
Es schimmert hell der Tau am grünen Halm;	Dew glistens brightly on green stems;
mit Macht im Fliederbusche	in the lilac bush
schlägt die Nachtigall.	the nightingale sings lustily.
Der Knabe schleicht zu seiner Liebsten sacht.	The youth steals away quietly to his love.
O schöne Nacht!	O lovely night!

Translation by Ron Jeffers

2. Spätherbst
(Hermann Allmers)

Der graue Nebel tropft so still
herab auf Feld und Wald und Heide,
als ob der Himmel weinen will
in übergroßem Leide.

Die Blumen wollen nicht mehr blühn,
die Vöglein schweigen in den Hainen,
es starb sogar das letzte Grün,
da mag er auch wohl weinen.

The grey mist drips so silently
down on field and forest and heath,
as if the heavens wished to weep
in overwhelming grief.

The flowers will bloom no more;
the little birds are silent in the groves.
Even the last green is dead,
thus the heavens may well weep.

Translation by Ron Jeffers

3. Abendlied
(Friedrich Hebbel)

Friedlich bekämpfen
Nacht sich und Tag.
wie das zu dämpfen,
wie das zu lösen vermag!

Der mich bedrückte,
schläfst du schon, Schmerz?
Was mich beglückte,
Sage, was war's doch, mein Herz?

Freude wie Kummer,
fühl ich, zerrann,
aber den Schlummer
führten sie leise heran.

Und im Entschweben,
immer empor,
kommt mir das Leben
ganz wie ein Schlummerlied vor.

In peaceful opposition
night struggles with the day.
What ability it has to soften,
what ability it has to relieve!

Sorrow that oppresses me,
are you already asleep?
That which made me happy,
say, my heart, what was it then?

Joy, like grief,
I feel, melts away;
but they bring me slumber
as they fade away.

And in the vanishing,
ever upward,
my entire life passes before me,
like a lullaby.

Translation by Ron Jeffers

4. Warum?
(Johann Wolfgang von Goethe)

Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder Sterne,
die droben blinken und wallen,
zögen sich Lunas lieblich Umarmen,
zögen die warmen, wonnigen Tage
seliger Götter gern uns herab!

Why then do songs
resound heavenward?
They would gladly lure down the stars,
which gleam and wander above;
they would entice Luna's lovely embraces,
and invoke the warm blissful days
of blessed gods, gladly would they do this!

Translation by Emily Ezust

Graduate Recital Choir

Soprano
Andi Eng
Amy Gartner
Melanie Marlin
Meghan Rayment
Mary-Ellen Rayner
Shelley Roth
Sarah Toane

Alto
Isabelle Gallant
Ruth Brodersen
Maria Conkey
Lana Cuthbertson
Susan Farrell
Jessica Foshaug
Karen Vooys
Abra Whitney

Tenor
Christopher Anderson
Adam Ferland
John Huck
Justin Jalea
Douglas Laver
C D Saint
Sten Thomson

Bass
Jacques Arsenault
Matthew Blimke
Christopher Giffen
Kurt Illerbrun
Damon MacLeod
Anthony Wynne

Graduate Recital Orchestra

Violin I
Deborah Chang
Amy Kao, concert master
Emilie-Anne Neeland

Violin II
Amanda Alstad
Alexandra Campbell
Marie Krejcar

Viola
Connie Dykstra
Julia Hui

Cello
Julian Savaryn
Kathleen de Caen

Bass
Roxanne Nesbitt

Piano
Denis Arseneau

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

0809-DVP-CRS-7773

The University of Alberta Department of Music presents:

Music at Convocation Hall



"Songs of Love and War"

Sunday, February 8, 2009
7:15 pm Pre-concert Talk by **Adam Wead**
8:00 pm Concert

Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Hor che 'l ciel e la terra e 'l vento tace — Claudio Monteverdi (1567-1643)
Cosi sol d'una chiara fonte viva

Quel Sguardo sdegnosetto
Ohimè ch'io cado

Su, su, su pastorelli vezzosi
O mio bene, o mia vita

Ardo e scoprir, ahi lasso, io non ardisco
O sia tranquillo il mare o pien d'orgoglio

Chiome d'oro, bel thesoro

Lamento d'Arianna
Prima Parte
Seconda Parte
Terza Parte
Quarta Parte

Intermission

T'amo mia vita
Sfogava con le stele
Si ch'io vorrei morrire
Zefiro Torna E'l Bel Tempo Rimena

Voglio di vita uscir

Lamento della Ninfa

Altri canti di Marte e di sua schiera
Due belli occhi fur l'armi onde traffitta

Jolaine Kerley, soprano
Rebecca Claborn, mezzo soprano
Wendy Grønnestad, alto
John Brough, counter-tenor
Timothy Shantz, tenor
Rod Olson, tenor
Leonard Ratzlaff, baritone
Susan Flook, violin
Heather Bergen, violin
Adam Wead, theorbo
Ronda Metszies, cello

Translations

Hor che 'l ciel e la terra e 'l vento tace
Now that sky, earth an wind are silent
And sleep immobilizes beasts and birds,
While Night circles in her starry chariot
And the sea lies waveless in its bed,
I am awake, I think, I burn, I weep, and she
that undoes me
Is always before me to my sweet sorrow.
War is my condition, full of anger and grief,
And only when thinking of her do I find
some peace.

Cosi sol d'una chiara fonte viva
Thus from a single bright and living fountain
Arise the sweet and bitter on which I feed.
One hand alone cures me and stabs me.
And, so that my torture may never end,
A thousand times daily I die, a thousand I am
born,
So distant am I from my salvation.

Quel Sguardo sdegnosetto
The haughty look, brightly threatening;
that poisoned dart flies to strike my breast,
beauty, for which I burn, and am beside
myself,
would me with that look – heal me with that
smile.

Arm yourselves, eyes, with the harshest
severity;
Pour onto my heart a shower of sparks,
but let your lips not be slow to revive me
from death,
Strike me with that look, but heal me with
that smile.

Beautiful eyes, to arms! I will prepare my
heart for you.
Take delight in striking me Until I faint,
And if I lie vanquished by your arrows
let those looks crush me – but let that smile
heal me.

Ohimè ch'io cado
Alas for me, I tumble down, alas for me,
my foot slips again
just as it did before.
and my lost
and withering hope
must I
once again water
with fresh tears.
Of this old passion
I again feel
in my heart,
now that a beautiful face has broken,
as well as the loved glances

the hard enamel of these icy thoughts
with which I, the unfortunate
have armed myself.

I was fool enough to think
I should have a sure shield
against the naked archer.
and yet I who am so warrior-like,
what a coward I am
I will not endure
the enticing blow
of a single glance.

O immortal champion
I am angry how so weak
You are fleeing;
like an enchanted man who has lost his way
in glass armour, you have led me
disloyal one against a sword
made of hard diamond.

How powerfully punishes
tyrannous love the daring
of a rebellious soul,
a kind word. a serene face, a charming
wonderment
can tie again
a liberated heart.

Eyes, beauteous eyes if for you
virtue has always been fair,
and mercy true
Oh, do not deny me
the glance and the laughter;
so that my prison
on such a beautiful ground
should become a paradise.

Su, su, su pastorelli vezzosi
Come, come, come, charming shepherd lads, run, come
to see and enjoy the pleasant breezes
that brings us smilingly.
See the meadows full of fragrant flowers
that smile festively as if appears in its beauty.

Come, come, come, songbirds,
give vent, give rein,
by singing, by rejoicing, to your voices beloved
by the sun that gilds the mountains,
and, on the little branches
full of lovely little flowers,
recite the honors of his comely rays.

Come, come, come, babbling brooks,
Flow charmingly
to rejoice, to sport as is your custom,
seeing with what splendours the springtime is clothed
and with what flashes of color
the fields are dotted,
promising true joys to all hearts.

O mio bene, o mia vita
O my dear one, my life,
let me languish no longer,
do not deny me aid,
for I feel myself dying.
No more war of love, no more sweetheart.

O lovely eyes and glances,
let me suffer no longer,
do not cause me more anguish,
for I feel myself fainting.
No more war of pain, no my dearest.

O my sweetheart, my light,
don't be cruel to me any more,
and don't deny me peace,
because I am faithful to you.
No more war of trouble, no more joy.

Ardo e scoprir, ahi lasso, io non ardisco
I burn and, alas, I do not have the courage to reveal
That burning which I bear hidden in my breast,.
And I constantly languish, all the more sorrowful
Because my sorrow is concealed.
Sometimes in my mind I make a thousand plans
To dispel my fear by loosening my tongue,
And then, turning bold, I am not afraid
To call for help for the killing torture.

But if I happen to approach her directly
To find delight and peace for my woe,
My face quickly turns pale
And I am compelled to cast my eyes downward.
I would like to speak by dare not; therefore I begin
Tremblingly and hold back. Finally, if my tongue,
Messenger of my heart, wishes to disclose my feelings,
My words are cut short on my lips.

O sia tranquillo il mare o pien d'orgoglio
Whether the sea be still or swelled with pride,
Never shall I turn my feet away from these waves;
I await you here, and here, a betrayed lover,
I lament and complain of your [lack of] faithfulness.
I am wont often to climb up these cliffs
To see if your ship is already returning;
Here I sit down and weep, so that the sea
Thinks I am a fountain, and the seaman thinks I am a rock.
And often, too, I send you as messengers,
To tell again of my grief and torment,
The light zephyrs of the wandering air,
But you do not return, Phyllis, and my lament
Is dispersed by the breeze; such thanks may he hope for
Who entrust his heart to a woman and his prayers to the wind.

Chiome d'oro bel thesoro
Golden locks, lovely treasure,
You bind me in a thousand ways,
Whether you knot or unknot yourselves.

Whitest Choicest pearls,
If the roses cover you
Uncover, You wound me.

Living stars Who, so fair
And charming, sparkle so,
If you laugh, you kill me.

Precious, Amorous,
Beloved Coral lips,
If you speak, you ravish me.

O fair yoke In which I rejoice,
O sweet death,
O wound, Which I welcome

Lamento d'Arianna
Prima parte
Let me die,
Let me die;
And how can I possibly be consoled
In this cruel fate
In this great suffering?
Let me die.

Seconda parte
O Theseus, O my Theseus
Truly I would tell that you are really mine,
But alas, cruel one, you are taken from my eyes.
Return, my Theseus,
Return, Theseus, O God.
Return in your footsteps to see the one
Who for you has left her fatherland and her kingdom,
And who in this land still,
A prey to pitiless and cruel breasts,
Will leave her naked bones.
O Theseus, O my Theseus,
If you knew, O God,
If you knew, alas! How tormented is
Poor Arianna,
Perhaps, perhaps repentant,
Would you turn your ship towards these shores,
But, with the siren breezes
You go off happy, while I weep here;
For you Athens prepares
Joyous and superb festivities, while I remain here,
A prey to the wilds on these solitary shores;
You by each of your old parents
Will be embraced in joy, while I
Will see you no more, o mother, o father mine.

Terza Parte
Where, where theni s the fidelity,
That you swore so much to me?
Is this then the high seat
Of my ancestors that you put me on?
Are these the crowns
With which you adorn my head?
These are the sceptres,
These the jewels and the gold;
To leave me abandoned

To the wild beasts who tear and devour me!
Ah! Theseus! Ah! My Theseus,
Will you let me die,
Weeping in vain, crying out in vain for help,
Wretched Arianna
Who was faithful to you and gave you life and glory?

Quarta Parte
Alas! He replies not.
Alas! More than aspic, he is deaf to my laments.
O clouds, o storms, o winds,
Drown him in those waves.
Rush orcs and whales
And with his filthy members
Fill up the deep abysses.
What am I saying, ah, what raving is this?
Wretched am I, alas, what have I asked?
O Theseus, o my Theseus,
No, it is not I,
It is not I who hurl such curses;
It is my anguish that speaks, it is my pain;
Yes, it is my mouth that speaks, but not my heart.

T'amo mia vita
"I love you, my life," my dear life
says sweetly to me, and with this single most sweet phrase
she seems to transform her heart happily
in order to make me master of it.
O words of sweetness and delight!
Take them quickly, Love,
imprint them on my breast!
Let my soul breathe for them alone.
Let "I love you, my life" be my life.

Sfogava con le stele
In converse with the stars
a man is sick with love
gave vent to his pain beneath the night sky,
and, gazing at them, said:
"O lovely images
of the idol whom I adore,
just as you show
her rare beauty to me
when you shine like this,
if you could only show her
the ardent flames that burn me!
Then with your golden countenance you would make
her compassionate just as you make me affectionate."

Si ch'io vorrei morrire
Yes, I would like to die,
Love, now that I kiss
The beautiful lips of my beloved sweetheart.
Ah, dear, sweet tongue,
Give me kisses so moist
That I perish from their sweetness upon her breast!
Ah, my life, please crush me
To your white bosom until I faint!
Ah, lips, ah, kisses, ah, tongue, I say once more:
"Yes, I would like to die."

Zefiro Torna E'l Bel Tempo Rimena
Zephyr returns and the sweet season brings back
Flowers and herbs, his gentle kin,
And the warbling of Procne and the laments of Philomana
And the candid and vermilion Spring.

The meadows smile and the heavens are serene again,
Jupiter rejoices to see his daughter,
The air and the water and the earth are filled with love,
Every animal begins to love again.

But for me alas, return the heaviest
Sighs that from the depth of my heart arise
The cause is she who to Heaven carries off the keys;
And the song of the birds, the flowers of the countryside,
And the sweet actions of beautiful and honest ladies
Seem like a desert with fierce and savage beasts.

Voglio di vita uscir
I want to leave this life;
I want these bones to fall into dust
and these limbs to turn to ashes,
and my sobs to disappear into the shadows.
Now that foot which adorns the soft grass
always flees from me, and cannot be
restrained
by the bonds of Cupid.
I want to abysses to see my anguish,
and the furies to weep over my bitter
suffering,
and the damned to yield to my torments.

Let the cruel god keep your pride
to add pitilessly to that of the others,
I renounce you, and I do not want my hopes
in you to be crushed any more.
The tomb opens, I proclaim my death to
you.
Spare a tear, and at the end give me
a single message out of belated pity;
and if, by loving, I have offended you.
Forgive me, at last.

Lamento della Ninfa
Phoebus had not yet brought daylight to the
world
when a maiden came out of her own
dwelling.
On her pale face her sorrow could be
observed,
often a great sigh would issue from her heart.
Thus treading the flowers she roamed now
here, now there;
her lost love she goes about bemoaning thus:

"Love, where is the fidelity that the traitor
swore?
Love," she said; looking at the sky, she stayed
her feet.
"Make my love return as he used to be,
or kill me [yourself] so that I may no longer
suffer so.
I don't want him to utter sighs any more
unless he is far from me;
no, no, for he will no longer tell me his
sufferings, by my faith!
Because I am consumed with love for him,
he is filled with pride;
yes, yes, if I shun him he will entreat me
again.
If that woman has a brow fairer than mine is,
she surely does not bear in her heart such
true fidelity, my love.
Nor will he ever have such sweet kisses for
those lips,
nor more tender ones-ah, be silent, be silent,
for he knows it all too well.

(Poor girl! ah no, no longer can she withstand
such coldness.)
Thus amid indignant tears she uttered her
words to the sky;
thus in loving hearts love mingles fire and ice.

Altri canti di Marte e di sua schiera
Let others sing of the bold assaults
and honoured enterprises of Mars and his
troop,
their bloody victories and contests,
the triumphs of horrid, fierce death.
I sing, O Love, of all the mortal injuries
I had to endure from this warrior maiden of
yours,
how a look conquered me, how a head of
hair captured me,
a story pitiful by true.

Due belli occhi fur l'armi onde traffitta
Two lovely eyes were the weapons by which
my afflicted soul was laid low and instead of
blood
shed bitter tears for a long while.
You, through whose valor my invincible
enemy
won the victory and the vaunt over me,
if you have given death to my heart, give life
to my song.

Program Notes
by Andrea Eng

Claudio Monteverdi (1567–1643) and the Songs of Love and War

Claudio Monteverdi is considered to be among the greatest composers of the Baroque era, particularly in the genre of madrigal, opera and *intermezzi*, although he also composed liturgical music, sacred songs, and other secular music. His early musical training was with Marc'Antonio Ingegneri (1535–1592), the *maestro di cappella* of the cathedral in his hometown of Cremona. He published his first book of madrigals at the age of 15 and dedicated them to Ingegneri. In 1590, he moved to Mantua where he gained employment as a court musician in the employ of the Duke of Mantua, Vincenzo I Gonzaga (1562–1612). He also continued his studies under the head musician and composer at the court in Mantua, Giaches de Wert (1535–1596). Monteverdi learned much of his text painting technique from his studies with Wert as he matured as a composer.

Monteverdi remained in the employ of the Gonzaga court, traveling between the court in Mantua and his family in Cremona with very little pay and little in recognition or overt respect from the Gonzaga family. In the summer of 1613 he won the appointment of *maestro di cappella* at San Marco in Venice where he was guaranteed a much better wage and better work. His abrupt departure from the Mantua court was a blow to the princely family there.

Monteverdi flourished after he settled in Venice, where he would spend the rest of his life. He was well known throughout the Italian peninsula and was courted by many powerful princely families such as the Medicis and other powerful courts from throughout Europe. He was renowned for his treatment of dramatic music in opera, intermezzi, and madrigals. His wit, sense of humour, and his fiery disposition are evident in his writings and his music. Monteverdi died in Venice in the late fall of 1643.

By the time Monteverdi published his Eighth Book of Madrigals, multi-voiced madrigals had fallen out of style and had been replaced by the monodic style of text setting. Regardless, or perhaps in spite of this trend, he continued to compose using two or more voices, taking full advantage of the rich musical lines and what he felt to be a greater range of emotions and musical meaning that can not be found in monody. Monteverdi gave his Eighth Book of Madrigals (1638) the curious subtitle of *Madrigali Guerrieri et Amorosi* (Songs of War and Love) and although the themes of love are easy to spot, the theme of war is not, as it is not a war in the sense of physical battle, but the battle of the sexes. The musical relationship of the voices in Monteverdi's polyphonic style also evokes love and war through the treatment of the voices as they move both independently in their individual musical lines, and as a group against the continuo accompaniment. This aesthetic of the polyphonic madrigal style is one that Monteverdi excelled at and it is what sets him aside from other madrigal composers. In the introduction to the Eighth Book, Monteverdi wrote that his music in this book demonstrated his new interpretation of *concitato* (agitation) in music. He describes that this is to be played and sung as sixteen evenly timed pulses to the beat indicated to convey agitation and anger. This style can be found throughout the songs of the Eighth Book.

While the madrigals *Hor che 'l ciel e la terra* (Now while the Sky and the Earth) and *Così sol d'una chiara fonte viva* (Thus from a single source) are not the first in the Eighth Book of Madrigals, they are the most fitting to begin an evening of madrigals about love and war. These two songs are the two sections of a single poem. The songs open with the grounded sounds of the lower voices in a slow tempo as the poet sings of his grief of love lost as nighttime sets in. More action and movement occur in the voices in the second song depicting quiet yet bustling activity as the poet declares his desire to remain embattled in love despite his wounds.

Quel sguardo sdegnosetto (That scornful little glance), *Ohimè, ch'io cado, ohimè* (Alas, I am falling), and *Voglio di vita uscir* (I want to leave life) are three of only a handful of songs that Monteverdi composed for a single voice. The first is from Monteverdi's *Scherzi Musicali* (1632), a collection of light songs in the newly popular style of monodic text settings. The second is from a similar collection, *Quarto Scherzo della ariose vaghezze* (1624) amassed and published by Carlo Milanuzii. The third was not published during Monteverdi's life, but only discovered in the early part of the twentieth century among the collection of his manuscripts in Naples. The single vocal line and simple monodic setting sets these songs apart from his polyphonic madrigals, and demonstrate Monteverdi's skill with the popular musical style of the day. Due to the monodic setting, all three of these songs are afforded texts that are unusually long for Monteverdi's work. These texts delve into the myriad of thoughts and emotions experienced by the poet resulting from the first glance of a lover, through the realization of having fallen in love and the futility of trying to fight these emotions, and finally to the complete surrender and acceptance of love.

Chiome d'oro, bel thesoro (Golden Tresses, lovely treasures) comes from the Seventh Book of Madrigals (1619), which is the first book of madrigals in which Monteverdi strays from the traditional five-voice settings that dominated his work up to this point, and he uses many two- and three-voice settings. Subtitled *Concerto*, this book is closely tied to the themes found in *Madrigali Guerrieri et Amorosi*, as the word *concerto* has two possible meanings: the participle *consertum* meaning 'connected' or 'intertwined' as in love; and the verb *concertare* meaning 'to fight, or to combat'. Perhaps the fight is between the two, three, and six voice settings found in the book and the traditions of five-voice setting. The *concerto* and *concertare* might also refer to Monteverdi's dedication of the book to Catherine di Medici, the first dedication of his career made to anyone outside of his circle of patrons, made shortly after his abrupt break with the Gonzaga family and his subsequent departure from Mantua.

O mio bene, o mio vita (O my love, my life) comes from the collection of madrigals that has become known as the Ninth Book of Madrigals. As this last book of madrigals was collected and published posthumously, these three–voice madrigals for tenor and bass are often not included in any recordings or performances. It is set with three complimentary songs from the Eighth Book. The set begins with *Su, su, su, pastorelli vezzosi* (Come, come, come, graceful shepherds), which is the nymphs calling for the shepherds, the birds, and all of nature to join them in a pastoral dance. This is followed by *O mio bene* and *Ardo e scoprir, ahi lasso* (I burn and uncover, and yet). These are the shepherds' responses to the request of the nymphs. As much as they desire to join in the dance of love and battle of the hearts, they did not wish for their hearts to be hurt. *O sia tranquillo il mare* (How still the sea) is the slow lament of the men who await the return of their lover's fidelity.

Monteverdi is well known as a master of musical drama and received renown throughout Europe for his operas *Orfeo* (1607) and *L'incoronazione di Poppea* (1643). However, his talent as a musical dramatist is by no means limited to his operas and *intermezzi*. There are several sets of madrigals that play out small narratives or extended dramatic texts. The four songs that make up the *Lamento d'Arianna* are found in the Sixth Book of Madrigals (1614) and are drawn from the title character's lament in *Arianna* (1608), and this is the only section of the *intermezzo* that survives. In madrigal form Monteverdi sets the lament polyphonically, which allows for greater musical development of the texture that was not available to him in the monodic setting in the *intermezzo*. The inner voices fill in the space between the soprano and continuo and act as musical commentary and colour to the original setting. This helps to create a sense of physical setting for the story line that is required for the narrative of a madrigal to be fully understood outside of the original context of the *intermezzo*. This treatment includes

greater emphasis on unconventional dissonances meant to demonstrate Arianna's distress at the loss of her lover. This is heard in the opening gesture on the words "*lasciatemi morire*" ("Let me die"), and recurs throughout the lament.

Another set of pieces that come to form a dramatic set are the three madrigals *"T'amo mia vita", la mia cara vita* ("I love you, my life", my beloved) from the Fifth Book of Madrigals, complimented by *Sfogava con le stelle* (Vent to the stars) and *Si, Ch'io vorrei morire* (Yes, that I want to die) from the Fourth Book of Madrigals. In the third and fourth songs Mirtillo reflects on the words of his love, first in excitement and joy that she still loves him, and then reflecting his desire that she not turn on him again. The final song is Amaryllis' response that she desires nothing more than to die the 'little death' of love in his arms.

Drama is found again in the heartbreaking *Lamento della ninfa* (Nymph's Lament). The male voices act as narration to the pleading of Nymph for death from the pain caused by the lover who has forsaken her for another. Explicit instructions from Monteverdi are found in both the introduction of the Eighth Book and in the score itself describing precisely how the voices must express their pity for the heartbroken Nymph with quiet dynamics and rhythm that is free from metrical constraint, as the Nymph herself must also weep "...according to the beating of the affect of the soul, and not the beating of a hand."

Altri canti di Marte e di sua schiera (Let others sing of Mars and his armies) is the second of a pair of dramatic madrigals that comes partway through the Eighth Book of Madrigals and is the companion madrigal of *Altri canti d'Amor*. It is fitting that this ironically light and beautiful madrigal referring to the Roman god of war be the madrigal to round out the evening with its declaration of rejecting war and its hardship in favour of love and all the good that comes with it.

MUSICIANS

Jolaine Kerley

Jolaine Kerley is active as a soprano soloist, clinician, adjudicator, conductor, and vocal instructor throughout North America. Jolaine is currently a sessional instructor of voice in the department of music at the University of Alberta.

Jolaine's performance career centers around oratorio and concert repertoire. Jolaine has been featured as soprano soloist with musical ensembles Pro Coro Canada, the U of A Madrigal Singers, the Richard Eaton Singers, the Alberta Baroque Orchestra, da Camera Singers, and the Alberta Philharmonic Orchestra. Jolaine has also been heard as soloist with the Indianapolis Symphony Orchestra, the Carmel Bach Festival Chorale, the Windsor Symphony Orchestra, and the Masterwork Chorus. Jolaine's 2008/2009 performance season includes Haydn's *Harmoniemesse,* Vaughan Williams *Mass in g minor,* Monteverdi's *Orfeo,* Handel's *Solomon,* J. S. Bach's BWV 61, and Zelenka's *Magnificat,* with musical ensembles Pro Coro Canada, Richard Eaton Singers, and the Alberta Baroque Orchestra. Jolaine will perform a solo recital of works for soprano and trumpet at the 2009 Carmel Bach Festival.

Jolaine currently resides in Sherwood Park, Alberta with her husband, Dustin and her two children, Jack and Sophie.

Rebecca Claborn

American mezzo-soprano Rebecca Claborn received her Bachelor of Arts in vocal performance and Bachelor of Music in Music Education from the University of New Hampshire in 2007. During her time there she appeared as a soloist with the University of New Hampshire Choirs in such works as Beethoven's *Mass in C*, Händel's *Dixit Dominus*, and Bach's *Mass in B Minor.* She was also a founding member of the early music ensemble Quinto.

Rebecca is currently pursuing further studies with Jolaine Kerley as a Master's student in Vocal Performance at the University of Alberta. She is the winner of the 2008 Alberta Baroque Ensemble Concerto and Scholarship Competition and in the summer of 2008 attended the Tafelmusik Baroque Summer Institute in Toronto, as well as the 2008 Master Course for the intensive study of German lied at the Franz-Schubert-Institut in Baden bei Wien, Austria. Rebecca performs regularly with the University of Alberta Madrigal Singers, Pro Coro Canada, Ensemble de la Rue, and early music ensemble Sospiri.

Wendy Grønnestad

Wendy Grønnestad-Damur started her musical studies on violin, then added piano, viola, bass clarinet, saxophones, euphonium, marimba, recorders, and voice. She has sung with Pro Coro Canada (Alberta's professional choir) since 1989 and is also a member of Ensemble de la Rue, an international choir specializing in Renaissance and contemporary music. Other choirs she has performed with include Richard Eaton Singers, U of A Madrigal Singers, Chorale St-Jean, and Cantata Singers. She is particularly interested in early music and recently sang in the Edmonton première of Monteverdi's landmark opera Orfeo. She has also sung with the Edmonton Renaissance Singers and Collegium Musicum and she was a founding member of Trobairitz Ensemble for Early Music. Wendy holds a Baccalauréat en Éducation from the Faculté St-Jean as well as a Bachelor of Arts (Honours) in Scandinavian Studies and Music, and a Master of Library and Information Studies. She was the first

Teen Services Librarian at the Edmonton Public Library and speaks regularly at conferences around Alberta as well as having given sessions at the Ontario Library Association Superconference and internationally through the Education Institute. Wendy and her husband, musician Bill Damur, live in Edmonton with their wonderful son, Jasper.

John Brough

John Brough has been a sessional instructor at the University ofAlberta since 1997 where he has taught Music History, Conducting and Musicianship courses. He received a Bachelor of Music degree in Organ Performance from the University of Ottawa. He received his Master of Music degree in Choral Conducting degree in 2000, and his Doctor of Music degree in 2007, both from the University of Alberta. Dr. Brough is Choirmaster and Director of Music at Holy Trinity Anglican Church. He is artistic director of the Da Camera Singers, and is currently interim Director of Music of the Richard Eaton Singers. An award winning teacher, he currently teaches undergraduate choral conducting and music history at the University of Alberta and Concordia University College's School of Music.

John has an active freelance career as a conductor, clinician and singer. Along with regular singing appearances with Pro Coro Canada, he also sings with the early music group Ensemble de la Rue, and has performed with Calgary's professional quartet, Voicescapes, on a number of occasions, and feels equally at home singing as a tenor or countertenor. Most recently, John appeared in the University of Alberta's "Festival Of Ideas" as part of the professional chorus for a rare production of "Orfeo" along side world renowned soloists including Colin Balzer and Suzie LeBlanc, and a week later conducted the Richard Eaton Singers and Alberta Baroque Ensemble in a production of Handel's Solomon with a cast of soloists that included countertenor Daniel Taylor and soprano Nancy Argenta. Most of all, John enjoys performing with his friends, and feels privileged to share the stage with the incredibly talented local soloists that he is singing with this evening.

Timothy Shantz

Timothy Shantz is a versatile musician – equally accomplished as both conductor and tenor. As soloist in the 2008-2009 season, Tim performed Handel's *Solomon* with the Alberta Baroque Ensemble and Richard Eaton Singers, Haydn's *Harmoniemesse* with Pro Coro Canada, and a staged production of Monteverdi's *L'Orfeo* directed by Ellen Hargis. Other recent engagements include Bach's *St. John Passion* (Evangelist) in Chicago, Handel's *Messiah* in Windsor and Ohio, and several contemporary works under the baton of Pierre Boulez and Daniel Reuss at the Lucerne Festival Academy in Switzerland. His solo repertoire includes Monteverdi's *Vespro della beata Vergine 1610*, Mozart's *Requiem*, *Coronation Mass*, and *Vesperae Solennes de Confessore*, Beethoven's *Mass in C*, Ivan Moody's Passion & Resurrection (Evangelist) and Britten's *Cantata Misericordium*. In 2008 Tim conducted his University Chamber Choir to 1st Prize in the CBC National Radio Competition for Amateur Choirs. This season also saw him take on the role of Chorus Master for the Calgary Philharmonic Orchestra and Artistic Director of Spiritus Chamber Choir. He is a candidate for the Doctor of Music degree in Choral Conducting at Indiana University Jacobs School of Music.

Rod Olson

Tenor Rod Olson has recently begun pursuing solo opportunities after an extensive and varied career as a choral singer that began with the Augustana Choir, and includes Pro Coro Canada, the National Youth Choir, the Vancouver Cantata Singers and currently Calgary's Spiritus Chamber Choir and Supersonic Male Choir. Mr. Olson performed as debut tenor soloist for Voicescape's Sing Along Messiah in 2007 and joined Voicescapes again as the Sailor in their spring performance of Dido & Aneas. This past Christmas Mr. Olson had solo selections with the Supersonic Male Choir's collaboration with the Savridi Singers. He is motivated by loved and not forgotten vocal mentors, Marc Hafso and Eva Bostrand and inspired by the non-stop possibilities reflected in the eyes of his daughters.

Leonard Ratzlaff

A member of the choral faculty in the Department of Music since 1981, Leonard Ratzlaff has remained active as a singer, with performances as a soloist and ensemble singer across western Canada, the US and Europe. He received his early vocal training in Winnipeg, studying with Victor Martens and William Baerg, and he continued his studies in graduate school in Iowa with John van Cura. He has appeared in several summer festivals in Europe as a featured soloist: the Classical Music Festival in Eisenstadt, Austria, and the Robert Shaw Choral Institute in Souillac, France. Prior to his appointment at U of Alberta, Ratzlaff was very active as a soloist in Winnipeg and in Iowa. In Alberta he has performed numerous concerts in Edmonton as soloist with the Alberta Baroque Ensemble and in recitals at University of Alberta, as well as with many church choirs in the city. In recent years he has collaborated with the Calgary-based ensemble Voicescapes, singing the entire Bach motet cycle as well as numerous sacred and secular works of the Renaissance and Baroque periods. Leonard Ratzlaff's principal musical activity is conducting, and he is music director of the Richard Eaton Singers and the award-winning University of Alberta Madrigal Singers. This past June he completed a five year term as chair of the Department of Music, and he is currently on an administrative leave year.

Susan Flook

A native of Sudbury Ontario, Susan Flook received an Honours Bachelor of Music Degree from the University of Western Ontario. Upon graduating she won a position with Orchestra London Canada.
In 1987 Ms. Flook won a position in the First Violin section of the Edmonton Symphony and in 1994 she became Assistant Principal Second Violin. She is also concertmaster of the Alberta Baroque Ensemble.

Heather Bergen

Heather Bergen began violin lessons at a young age in Abbotsford, B.C. She studied with Walter Neufeld, completing her ARCT in 1984 and enjoying orchestral experiences with the Vancouver Youth Orchestra. Heather attended Canadian Mennonite Bible College in Winnipeg, receiving her Bachelor of Church Music in 1987 while continuing violin lessons with Arthur Polson.

In the summer of 1987 she married Paul Bergen and moved to Edmonton where she attended the University of Alberta. Here she had the good fortune to study with Norman Nelson, finishing Bachelor and Master degrees while appreciating many and varied chamber and orchestral opportunities. Heather and Paul have 2 children with whom they enjoy reading, watching Iron Chef and playing Dutch Blitz.

Ronda Metzsies

Ronda Metszies was born and raised in Edmonton, where she studied cello with Sheila Laughton. After receiving her Bachelor of Music Degree from the University of Victoria, she continued her studies in Edmonton with Tanya Prochazka and then in Germany and Austria, where she worked with Julius Berger, Friedrich Sellheim and Heinrich Schiff.

Ronda has released two CDs of music for cello and piano on the Arktos label, both of which are frequently played on CKUA and CBC radio, as well as a music video for Bravo! Television. Until recently, Ronda was living in Los Angeles, where she performed regularly at the University of Southern California and in several local chamber music recital series.

In addition to playing with the ESO, Ronda has a special interest in early music, and performs regularly with the Alberta Baroque Ensemble. She is also a member of Kent Sangster's Obsessions Octet, whose debut jazz CD was nominated for a Juno Award in 2007.

Adam Wead

Mr Wead has performed across the United States and Canada, in solo performances at the National Shrine to Music Museum in Vermilion, South Dakota, the Boston Early Music Festival, and Trinity College in Toronto, Ontario. His performances have been broadcast nationally on NPR's syndicated show Harmonia and he has recorded for the Koch record label. He performs regularly with Gravitacion, an early music vocal quartet based in Champaign, Illinois, and the Studio for Early Music in Toronto. He is a founding member of both Ostraka, and the ensemble Marley's Head, which has presented early music education programs to thousands of elementary and high school students throughout Kentucky under the sponsorship of New Performing Arts, a non-profit organization dedicated to providing arts education to rural counties in Kentucky. He has also presented lectures on different aspects of early music performance practice at the University of Alberta, Bridgewater College, and the CapRock Early Music Association in Lubbock, Texas.



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The University of Alberta Department of Music presents:

Hear's To Your Health



Marina Hoover, cello
Patricia Tao, piano

Monday, February 9, 2009 at 5:00 pm

Foyer, Bernard Snell Hall
Walter Mackenzie Health Sciences Centre
University Hospital

DEPARTMENT OF
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Program

Sonata in D Major, Op. 102, No. 2 — Ludwig van Beethoven (1770-1827)

I. Allegro con brio
II. Adagio con molto sentumento d'affetto
III. Allegro

Sonata in B-Flat Major, Op. 45 — Felix Mendelssohn (1809-1847)

I. Allegro vivace
II. Andante
III. Allegro assai

Le grand tango — Astor Piazzolla (1921-1992)

Co-sponsored by The Faculty of Medicine and Dentistry.

Reception to follow.

Marina Hoover

In her thirteen years as founding cellist with the St.Lawrence String Quartet, **Marina Hoover** played in over 1000 concerts around the world. She has performed at the White House, Carnegie Hall, Lincoln Center, London's Wigmore Hall, and Amsterdam's Concertgebouw and has appeared at numerous international music festivals, including the Consonances Festival in St. Nazaire, France, Finland's Turku Festival, and the festivals of Tanglewood, Norfolk, Rockport, Santa Fe, and Newport. She was with the St.Lawrence in the first seven years of its long tenure as Quartetin-Residence at the Spoleto Festival USA. As a soloist, she has made appearances with orchestras in both North and South America, including the Toronto Symphony, the Edmonton Symphony, the Yale Chamber Orchestra, and the Belo Horizonte Symphony in Brazil.Her recordings include the Grammy nominated Yiddishbuk with the St. Lawrence String Quartet and a recent release on the Centaur label of works by Chopin, Liszt, and Strauss, performed with pianist Patricia Tao. She was for four years Artist-in-Residence at Stanford University, a Visiting Artist-in-Residence at the University of Toronto (2003-2004), a Distinguished Visitor at the University of Alberta (October 2005), and Artist-in-Residence at the Banff Centre in 2006.

Patricia Tao

Pianist **Patricia Tao** leads an active life as performer, teacher and concert organizer. Pianist of the Guild Trio for ten years, she performed internationally and extensively throughout North America, with concerts in major North American cities. A winner of the USIA competition, she was selected as an Artistic Ambassador, with concert tours in ten European countries. As a soloist, Dr. Tao also toured for Columbia Artists Community concerts and performed most recently in Hong Kong and China. Her live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," the public television series "Premiere Performances" out of St. Louis, Chicago's WFMT, and "Our Music" on CBC.

An Associate Professor of Music at the University of Alberta since 2002, Dr. Tao launched Hear's to your Health Concerts at the Walter MacKenzie Health Sciences Centre, a series of free concerts that features both local and international artists. She has also been active in organizing the Edmonton Chamber Music Society's Summer Solstice Festival which takes place in Edmonton in June. Dr. Tao has recorded solo piano works of Schubert, Liszt and Corigliano on the Arktos label, Sheila Silver's To the Spirit Unconquered on CRI, one of many works she commissioned and premiered with the Guild Trio, and most recently, Strauss and Chopin sonatas for cello and piano on the Centaur label with cellist Marina Hoover. Dr. Tao performs regularly with violinist Jasmine Lin and cellist Marina Hoover as *Trio Vox*.

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

DRS-EXP-CRS-7779

The University of Alberta Department of Music presents:

Symphonic Wind Ensemble



Fordyce Pier and Angela Schroeder
Conductors

Friday, February 13, 2009 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

An Outdoor Overture (1938) — Aaron Copland (1900-1990)

Fantasia (1969) — Gordon Jacob (1895-1984)

Amy Beinert, euphonium

Stampede (2003) — Steven Bryant (b. 1972)

Loch na Beiste (2001) — Allan Gilliland (b.1965)

First Suite in E-Flat, Op. 28, No. 1 (1909) — Gustav Holst (1874-1934)

I. Chaconne
II. Intermezzo
III. March



Program Notes
Compiled by Taina Lorenz Turner

Aaron Copland (1900 – 1990)
Aaron Copland was an American composer of concert and film music, as well as an accomplished pianist. Instrumental in forging a distinctly American style of composition, he was widely known as "the dean of American composers." Copland's music achieved a balance between modern music and American folk styles. The open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. He also incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows in a broad range of works for concert hall, theatre, ballet, and films. Aside from composing, Copland was a teacher, lecturer, critic, writer, and conductor.

An Outdoor Overture (1938)
The late 1930's may have been a rough time for Americans, but it was a fertile time for composer Aaron Copland, who was at the height of his "populist" phase. After periods composing in the jazz and then avant garde idioms, he had set out to consciously simplify his music, using folk themes and writing music for more utilitarian purposes, such as film scores or music for schools. In 1936 he wrote an opera, *The Second Hurricane*, to be sung by children in school performances (along with a chorus for their parents!). Alexander Richter, director of music for the High School of Music and Art in New York City, heard a performance of *Hurricane*, and when he began a campaign to get more new music written for use in schools, he contacted Copland and asked him to be a part of it. The campaign, called "American Music for American Youth," would feature music that was "optimistic in tone, which would have a definite appeal to the adolescent youth of this country."

Copland agreed to the project and created *An Outdoor Overture*, scoring both a band and an orchestral version of the piece. The work was premiered at Richter's school in December 1938, the same year that Copland completed *Billy the Kid*. The two pieces share some distinct similarities, especially in the opening fanfare of the *Overture*. This fanfare and an extended trumpet solo are contrasted with a march-like theme and a lyrical melody for strings, all of which are cleverly woven into the final, joyous conclusion. Copland's contemporary, composer Elliott Carter, wrote that the work "... contains some of the finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer." (B. Heninger)

Gordon Jacob (1895 – 1984) The youngest of ten siblings, he enlisted in the Field Artillery to serve in World War I when he was 19, and was taken POW in 1917, one of only 60 men in his battalion of 800 to survive. After being released he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he then taught from 1924 until his 1966 retirement, counting Malcolm Arnold, Ruth Gipps, Cyril Smith and Imogen Holst among his students. Sadly, because of his cleft palate and a childhood hand injury, his instrumental abilities were limited; he studied piano but never had a performing career. Jacob's first major successful piece was composed during his student years: the *William Byrd Suite* for orchestra, after a collection of pieces for the virginal. It is better known in a later arrangement for the symphonic band. While a student, Jacob was asked by Vaughan Williams to arrange the latter's *English Folk Song Suite* in full orchestral form. Jacob became a Fellow of the Royal College in 1946, and throughout his career would often write pieces for particular students and faculties. Jacob was one of the most musically conservative of his generation of composers. Though he studied with Vaughan Williams and Stanford at the Royal College, Jacob preferred the more austere Baroque and Classical models to the Romanticism of his peers, and stuck to this aesthetic even in the face of the trends toward atonality and serialism. He summed up his ethos of composing in this statement: "I think the question of communication is important, because one never wants to write down to an audience, but at the same time I personally feel repelled by the intellectual snobbery of some progressive artists... the day that melody is discarded altogether, you may as well pack up music..." He was a skilful writer for winds, and a good deal of his regard today is for his embracing of the wind band, which had begun coming into its own as a concert-giving musical ensemble. Additionally, he published solo and chamber literature at various levels of difficulty for nearly all the wind instruments, many of which are now standard pedagogical and performing repertoire. Jacob was highly prolific and published over seven hundred pieces of music before his death, in addition to his four books and numerous essays on music.

Fantasia (1969) originally for euphonium and piano, was rescored for euphonium and band and shows Jacob's characteristic and unerring touch for the colour and the possibilities of whatever solo instrument he is writing for. *Fantasia* is an expressive piece, with a persistent but gentle lilt, though it becomes livelier in the middle section. It was written for the euphonist Michael Mamminga.

Steven Bryant (b. 1972) is an active composer and conductor. His musical interests span a variety of styles, and his catalogue includes numerous works for wind ensemble, symphony orchestra, electronic and electro-acoustic creations, music for chamber ensembles and music for the Web. He studied composition with John Corigliano at the Julliard School, Cindy McTee and the University of North Texas, and Francis McBeth at Ouachita University.

Stampede (2003) is a western, dually evoking the romanticized "wild west", while the much wilder, unpredictable reality of the era repeatedly interjects its presence. This work was commissioned by the Calgary Stampede Showband, Dan Finley, conductor, and is a high-spirited celebration of the Calgary Stampede's cultural amalgamation; from cowboys and the agricultural industries they represent, to the First Nations, the Young Canadians, and the Stampede Band. It celebrates the unified spirit of these groups in promoting their western values and heritage. *Stampede* can be loosely thought of as Copland's *Billy the Kid* meets John Adams' *Short Ride in a Fast Machine* and is meant for a large, symphonic band ensemble.

Allan Gilliland. One of Canada's busiest composers; Allan Gilliland was born in Darvel, Scotland in 1965 and immigrated to Canada in 1972. Based in Edmonton (Alberta) he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre. His music has been performed by many ensembles around the world including: the Edmonton Symphony Orchestra, Vancouver Symphony Orchestra, St. Lawrence String Quartet, Canadian Brass, Winnipeg Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Kitchener-Waterloo Symphony Orchestra, Hammerhead Consort, Rochester Philharmonic, the Boston Pops and the brass section of the New York Philharmonic. For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, and clarinet. Other highlights include; The Winspear Fanfare composed for the opening of the Francis Winspear Centre for Music, *An Overture for the Worlds* commissioned for the opening ceremonies of the IAAF World Championships in Athletics, *Dreaming of the Masters I* a jazz concerto written for clarinetist James in 2004 by the Boston Pops, the 1-act opera Hannaraptor and the musicals *The Seventh Circle and Dead Beats*. In 2006 he was one of a handful of composers asked to participate in the ASCAP/ Buddy Baker Film Scoring Workshop at New York University. In 2002 his orchestral work *On the Shoulders of Giants* took first prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association as well as first place in the Jean Coulthard Competition for Composers and the Lydia Pals Composers Competition. As an arranger, he has written hundreds of charts for almost every combination of instruments including three full "pops" shows for the Edmonton Symphony Orchestra. Though no longer active, Allan was also a busy free-lance trumpet player. He was a regular member of the Tommy Banks Big Band, co-led The Creative Opportunity Orchestra (CO2) and Inside Track and performed with the Edmonton Symphony Orchestra, Edmonton Opera, Citadel Theatre and Capital Brass. He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta. His teachers include Violet Archer, Howard Bashaw and Malcolm Forsyth. Allan has taught at the University of Alberta and Red Deer College and is now Head of Composition at Grant MacEwan College in Edmonton where he lives with his wife and two children.

Loch na Bieste (2001) was premiered by the Edmonton Symphony Orchestra on November 1, 2001 at the Winspear Centre for Music. It was rescored for wind ensemble in 2008. Gilliland says the following about his composition:

"Around the time I began thinking about this piece, my wife had returned from a trip to great Britain. While there, she had bought a cute book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name: Loch na Bieste, which means "Lake of the Monster". *Loch na Bieste* is loosely based on the story found in that children's book. The book begins by explaining how, at one time, there had been two land masses that came together to form Scotland. At the point where the two pieces of land met, there was a gap which created the loch (lake) and trapped a monster. The book then goes on to describe the various times in history that "Nessie" has been seen and chased. Since the first documented sightings in 565AD, "Nessie" has been pursued with greater and greater vigilance. *Loch na Bieste* is divided into two sections. The first represents the coming together of Scotland and the trapping of the monster. The second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her."

Gustav Holst (1874-1934) is one of Britain's most celebrated and well known composers. He was a the son of a piano teacher, and grew up learning to play the piano, organ and the violin. He was somewhat of a sickly child, and experienced increasing pain in his hands, which thwarted his career as a keyboard player. However, his fascination with the music of the symphony orchestra led him to learn the trombone, so that he might learn more about the orchestra as well as earn a living. Holst spent time as a teacher at the Hanmmersmith Girls School, but would eventually concentrate his time on composing. Though prolific as a composer, Holst received only great acclaim for his most famous work, *The Planets*. His many other works including operas, ballets and orchestral works were influenced by both his infatuation with Eastern philosophies, as well as his affinity for British folk music, much like his contemporary and friend, Ralph Vaughan Williams.

First Suite in E-flat major for Military Band Op. 28, No. 1 (1909) is a cornerstone in the concert band repertoire. This piece, along with its sister piece, «Second Suite in F for Military Band», was written by the prominent British composer Gustav Holst. Aside from these two suites, *Hammersmith* and *A Moorside Suite* were his only band works. The *First Suite*, as it is informally called, was written for a full military band in 1909. During this time of band music, the repertoire was almost exclusively transcriptions from orchestral works. Holst's First and Second Suites are two of the very few works for concert bands that have been transcribed for orchestra. The First Suite has three movements, each with its own character and form. The complete composition is based upon a 8-measure melody reminiscent of English folk song; however, the tune is original to Holst. Most notably, the theme statement that initiates the first movement is developed throughout each movement. Its variations range in style from lyrical to playfully rhythmic to ornamentally embellished.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE

The University of Alberta **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder and visiting conductor Dr Fordyce Pier (Term II).** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

FORDYCE CHILCEN PIER

Fordyce Chilcen Pier is Professor Emeritus at the Department of Music at the University of Alberta, where he taught Trumpet and Wind Band Conducting since 1973. He was Chair of the Department of Music from 1995 to 2003, and retired in 2004.

Educated at New Mexico, Yale and Boston Universities, Dr Pier worked for a decade in the Boston area as a free-lance trumpeter, contractor and teacher. He held teaching positions at Yale, Brown and Boston Universities, and performed with the New Haven Symphony, the Boston Philharmonia, the Boston Pops, the Boston Opera, the Boston Ballet and the Edmonton Symphony Orchestra. Upon arriving in Alberta he continued his professional activity, appearing frequently as soloist and chamber musician throughout Canada, on CBC, and in France, Germany, the Netherlands and Japan. He has also appeared widely as a clinician and conductor.

He has served as a member of the Board of Governors of the University of Alberta, the Music Advisory Committee at Grant MacEwan College, the Music Advisory Committee of the Alberta College Conservatory of Music, and as Chairman of the Edmonton Symphony Orchestra's Music Director Search and Programming Committees.

ANGELA SCHROEDER

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the DMA in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in three volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Dr Fordyce Pier – Professor Emeritus, Guest Conductor, Winter 2009
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

APPLIED MUSIC FACULTY

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

University of Alberta Symphonic Wind Ensemble, 2008-2009
Fordyce Pier and Angela Schroeder, Conductors

Flute
Twila Bakker
Kirsten Elliott
Mary Grace Johnstone
Jessica McMillan*
Genevieve Kalnins
Ruth Robson Choi

Oboe
Graeme Armstrong
Christa Eriksson
Matt Jaffray*

Bassoon
Matt Nickel*
Allison Querengesser

Clarinets
Ianna Ings
Christopher Mann
Ellie Neufeld
Collin Rattray (bass)
Morgan Richardson
Nita Sankar*
Kim Shire
Rachael Soong
Janna Trace

Saxophone
Jayson Erickson (alto)
Matthew Falk (alto)
Jesse Hay (baritone)
Michael Morimoto* (alto)
Emily Schultz (alto)
Stewart Yaworski (tenor)

Trumpet
Ian Burgess
Mary Charbonneau
Maria Fuller
Katherine Janhsen
Sara Mills
Brian Moyer*

Horn
Jennifer Forbes
Jackie Szaszkiewicz*
Michael Clarke

Trombone
David Galloway
Craig Goueffic*
Harrison Lee (bass)
Graham Toobs
Catherine Woodruff

Euphonium
Amy Beinert*
Lawrence Dommer

Tuba
Ray Basaraba
Sidney M'sahel
Samantha Sobota*

Percussion
Jenna Anderson
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski*
Zachary Smith

Piano
Kelly Kim

* denotes section leader



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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

Visiting Artists Recital

Nu:BC Collective



Paolo Bortolussi, Flute
Eric Wilson, Cello
Corey Hamm, Piano

Thursday, February 26, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

ppp for Flute and Piano (1993) — Phillippe Leroux (b. 1959)

Miniatures for Flute, Cello and Piano (1998) — Dorothy Chang (b. 1970)
- Angel Voices
- Drowning Music
- Interlude
- Chunks
- Chanson

Sonata for Cello and Piano, Op. 59 (1981) — Lee Hoiby (b. 1926)

Intermission

The Body of Your Dreams for Piano and Boombox (2002/2004) — Jacob TerVeldhuis (b. 1951)

NoaNoa for Flute and Interactive Electronics (1992) — Kaija Saariaho (b. 1952)

From "*Fruity Pebbles*" for Flute, Cello and Piano (1997) — Marc Mellits (b. 1966)
- IV. 4LB
- III. C.I.B
- V. Shagadellic
- VIII. Elegy for Lefty
- VII. Lizzy's Stomach

Nu:BC Collective

The Nu:BC Collective is the UBC School of Music's newest ensemble-in-residence, bringing together the spectacular talents of flutist Paolo Bortolussi, cellist Eric Wilson and pianist Corey Hamm, joined frequently by such eminent artists as violinists Jasper Wood and Eugenia Choi, clarinettist Francois Houle and media artist jamie griffiths. Now in its third season, Nu:BC's critically acclaimed concerts have featured repertoire from exciting and influential contemporary composers from Canada and abroad including Kaija Saariaho, Gyorgy Ligeti, Frederic Rzewski, Jesper Nordin, Gyorgy Kurtag, Arvo Pärt, George Crumb, John Adams, Chen Yi, Howard Bashaw, Keith Hamel, Robert Pritchard, Dorothy Chang, Stephen Chatman, Chris Paul Harman, Nikolai Kapustin, Jacob ter Veldhuis, Hildegaard Westerkamp, Robert Normandeau, Michel Gonneville, Benjamin Wilson, Jerome Blais, and Harold Meltzer. Incorporating technology and interdisciplinary collaboration has been a focus of the Collective, resulting in works pairing new music with contemporary dance, interactive video and computer, as

well as theatrical elements. Having already commissioned and premiered Jules-Leger winner Chris Paul Harman's work Doubling in March 2008, the upcoming season will see Nu:BC premiere a new work written for the ensemble by Vancouver composer Christopher Sivak, as well as give the World Premiere of Farshid Samandari's Breath of Life for cello and guitar. In 2008, The Nu:BC Collective was proud to be ensemble-in-residence with ProMusica's Sonic Boom Festival and will continue its association with Sonic Boom in 2009 and 2010.

Musicians

Corey Hamm, piano

Dr Corey Hamm is Assistant Professor of Piano and Chamber Music at the UBC School of Music. He is heard regularly on CBC Radio, NPR and Polish Radio as soloist and chamber musician and has performed with orchestras across Canada and the US. Recognized world-wide as a proponent for new music, Hamm has commissioned over forty solo, chamber and concerto works and is a prize winner at many international competitions including the Elinor Bell Piano Fellowship, the Orleans International Contemporary Piano Competition, the Eckhardt-Gramatte Competition for Contemporary Piano Music and the CIBC National Music Competition. He is also a founding member of the acclaimed two-piano, two - percussion ensemble Hammerhead Consort which has released two CDs, and has been passionate in its support of contemporary Canadian music.

Paolo Bortolussi, flute

Raised in Halifax, Nova Scotia, flutist Paolo Bortolussi has performed throughout Canada and the United States. As a specialist in contemporary music, Paolo is the Artistic Director of the Nu:BC Collective, a new music and arts ensemble in residence at the University of British Columbia. To date he has premiered over Seventy solo and chamber works, including more than a dozen works written for him. Currently principal flutist with the Vancouver Island Symphony, Paolo has appeared as soloist twice with the VIS, as well as with the Albany (NY) Symphony and has performed with the Turning Point Ensemble, the Continuum Consort, Vancouver Opera Orchestra, and the Vancouver and Victoria Symphony Orchestras, in addition to broadcasts on CBC and SRC radio. Paolo is also in demand as a teacher and clinician, and is on the faculty of the Kwantlen University College, and the Pacific Coast School of Music.

Eric Wilson, cello

Associate Professor of Cello and Head of Strings at the UBC School of Music, Eric Wilson has performed extensively as a soloist and chamber musician in Europe, Asia, and North America. A founding member of the Emerson Quartet, he has performed at the Katona, Banff, Wolfftrap, Meadowbrook and Scotia Festivals, as well as at Carnegie Hall and the Kennedy Center. A Bronze medalist at the Geneva International Competition, Mr. Wilson was solo cellist with the Ensemble of New York-in-residence at the Lincoln Center, and also won the prestigious Walter W. Naumberg Competition Prize for Chamber Ensemble while with Emerson Quartet.



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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

FACULTY RECITAL

CHAMBER MUSIC

FOR STRINGS AND PIANO



Featuring Faculty Members
from
University of Alberta
University of Calgary
University of Lethbridge
Medicine Hat College

Friday, February 27, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC

Program

Piano Trio, Op. 90 ("*Dumky*") — Antonín Dvořák (1841-1904)

I Lento maestoso – Allegro vivace
II Poco adagio – Vivace non troppo

Trio Amaranth
Peter Visentin, violin
Tido Janssen, cello
Deanna Oye, piano

Five Studies for the Piano — Johannes Brahms (1833-1897)

No. 4 Presto (after Bach's Violin Sonata in G Minor, IV. Presto, arranged for two violins by Ruggiero Ricci)

Edmond Agopian, violin
Guillaume Tardif, violin
Peter Visentin, violin

Sonata in E-Flat Major for Viola and Piano, Op. 120, No. 2 — Johannes Brahms

I Allegro amabile

Michael van der Sloot, viola; Deanna Oye, piano

"Figaro" Fantasy from Rossini's *The Barber of Seville* — Mario Castelnuovo-Tedesco (1895-1968)

Guillaume Tardif, violin
Deanna Oye, piano

Intermission

Duo for Violin and Cello, Op. 7 — Zoltán Kodály (1882-1967)

I Allegro serioso, non troppo
II Adagio
III Maestoso e largamente, ma non troppo lento: Presto

Edmond Agopian, violin
Beth Sandvoss, cello

Piano Quintet in A Major, Op. 81 — Antonín Dvořák

III Scherzo (Furiant)
I Allegro, ma non tanto

Guillaume Tardif, violin
Peter Visentin, violin
Michael van der Sloot, viola
Tido Janssen, cello
Deanna Oye, piano

Edmond Agopian began his violin training in Constantza, Romania where, along with classical studies at the Constantza Music Lyceum, he played and toured with a *taraf*- a Romanian /Gypsy ensemble. After immigrating to Canada he continued his musical studies at the University of Toronto (BMus), the Juilliard School (MMus) and the Masterplayers Music Academy, Switzerland (Honours Diploma). In 1991 Mr. Agopian relinquished his post at Acadia University to take up positions as Professor of Violin at the University of Calgary, Conductor of the U of C Orchestra and Artist-in-Residence at Mount Royal College Conservatory. He is also first violinist of the *UCalgary String Quartet*, University of Calgary's String Quartet in Residence. The quartet has performed nationally and internationally, and is in the process of performing and recording the complete Beethoven string quartet cycle. Its recording of Agopian's arrangements of Klezmer and East European folk music entitled *Far Behind I Left My Country*, on the American label MSR Classics, was short listed for the Best Instrumental Group of the Year Award–Canadian Folk Music Awards.

Cellist **Tido Janssen** joined the music faculty at the University of Lethbridge in Alberta, Canada in 2006 and currently serves also as Coordinator of the string program at the University of Lethbridge Music Conservatory. A native of Germany, he studied at Folkwang Hochschule für Music Essen in Duisburg, received his MM from Boston University and his DMA from the University of North Texas. He is a member of the New Hampshire Music Festival Orchestra and on the faculty at *String Crossings* camp at Belmont University in Nashville, Tennessee. He has performed repeatedly in Germany, the Netherlands, Spain, Italy, Austria, Canada and throughout the US. Prior to his appointment at the University of Lethbridge he was Assistant Professor of Cello at Hardin-Simmons University and principal cellist of the Abilene Philharmonic Orchestra.

Deanna Oye is Associate Professor of Music at the University of Lethbridge where she teaches Studio Piano, Collaborative Piano/Guitar and Music History. She is also currently President of the Canadian University Music Society, the primary Canadian scholarly association devoted to post-secondary music. She holds a doctorate in Piano Accompanying and Chamber Music from the renowned Eastman School of Music, where she studied with Dr. Jean Barr. In addition to a busy schedule as a collaborative artist, Deanna maintains an active career as a solo pianist and new music advocate. Her performances have been broadcast on CBC *Radio Two* and National Public Radio. In 2006, along with violinist Peter Visentin and cellist Tido Janssen, she founded the University's piano trio, *Trio Amaranth*.

Cellist **Beth Root Sandvoss** has a notably varied career as a recitalist, chamber musician and pedagogue. Beth performs frequently in Canada and abroad as a member of the UCalgary String Quartet, the Land's End Chamber Ensemble and Trio Albonata. Along with her performance career, Beth is a very dedicated pedagogue. As a sought after clinician she has worked with both teachers and students on her methods.

Her pupils have won numerous competitions in Canada and are regularly invited to summer festivals around the world. She is a faculty member at the University of Calgary as well as the Mount Royal College Conservatory and spends her summers teaching and performing at music festivals throughout Canada and the United States. Beth has the pleasure and privilege to

perform on an award-winning cello made by her husband, Luthier, Christopher Sandvoss. "The performance brought out its depth of passion....Beth Root Sandvoss has a beautiful sound, coupled with an excellent sense of harmony---" Gordon Rumson, Music and Vision.

Guillaume Tardif teaches violin and chamber music at the University of Alberta in Edmonton. He is often featured as soloist in recital and with orchestra, and has travelled extensively on concert tours in Canada and abroad (Asia, N and S America, Europe). He produced a number of recordings under the Dell'Arco label and published original pedagogical works, compositions and arrangements (www.guillaume.tardif.com). He holds a DMA from the Eastman School of Music, University of Rochester, and completed the graduate diploma program at the Conservatoire de Québec with a First Prize in violin.

A native of Medicine Hat, **Michael van der Sloot** began studies at the age of five with his brother William van der Sloot and received his Bachelor and Master degrees on the viola at the University of British Columbia, studying with Gerald Stanick. He spent a year with the Edmonton Symphony and then pursued his doctoral studies at the renowned *Mozarteum* in Salzburg, Austria with Thomas Riebl. Van der Sloot has played with various symphonies including the Winnipeg Symphony, Vancouver Symphony and Vancouver Opera. He has toured with the Calgary Philharmonic Orchestra and the Salzburg Chamber Soloists throughout Germany, Austria, France, Switzerland and Italy, including performances at the *Theatre Rue Champs Elysées* in Paris, and the *Musikverein* in Vienna. He is currently principal viola of the Canadian Chamber Orchestra in Edmonton. Michael joined the Medicine Hat College Faculty in 1999 as a violin/viola instructor and Academy Director, and he has been engaged to instruct at various workshops throughout Canada.

Peter Visentin is a Professor of Music at the University of Lethbridge. He holds a Master of Music degree in performance from the University of Toronto. While there, he studied with Lorand Fenyves, David Zafer, and members of the Orford String Quartet. As well, he has studied with famous performers and pedagogues such as Ruggiero Ricci, David Cerone and Joseph Gingold. Peter maintains an active performance schedule on both modern and baroque violins. He has given recitals and performed with ensembles in North America, Asia and Australia. Recently, Professor Visentin has begun work examining the biomechanics of violin performance using a movie industry motion capture system. Together with Dr. Gong Bing Shan, a biomechanist from the UofL Department of Kinesiology, he has published several articles in medical psychology and biomechanics journals, and presented their findings at international conferences and lectures in North America, China and Australia.



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0609-EXR-CRS-777

Abra Louise Whitney
Contralto

Junior Voice Recital

February 27th, 2009
6:00pm
Rm 2-7

Jeremy Spurgeon, piano
Samantha Sobota, tuba

Program

O thou that tellest — G. F. Handel 1685-1759
good tidings to Zion
-Messiah
He was despised
-Messiah

Dolente immagine — Vincenzo Bellini 1801-1835
Malinconia, Ninfa gentile

That I may see — Henry Purcell 1659-1695
Dido's Farewell
-Dido and Aeneas

Intermission

Sérénade — Charles Gounod 1818-1893
Le temps des lilas — Ernest Chausson 1855-1899

Ihr Bildnis — Clara Schumann 1819-1896
An die musik — Franz Schubert 1797-1828

Jeremy Spurgeon, piano

Three Songs for — Rodger Vaughan 1932-
Soprano and Tuba
I The Clan
II Lament for Cocoa
III The Recital

Samantha Sobota, tuba

Translations

Dolente immagine
(Sorrowful Image)

Sorrowful image of my Fille,
Why do you sit so dreary beside me?
What more do you desire?
Copious tears I have poured upon
Your ashes up to now.

Do you fear that, forgetful of sacred vows,
I could be ignited by another flame?
Shade of Fille, rest in peace;
The old passion is inextinguishable.

Malinconia, Ninfa gentile
(Melancholy, gentle nymph)

Melancholy, gentle nymph
My life I give you;
Whoever your pleasures
Holds in contempt
To genuine pleasures, is not born.

Rivers and hills
I asked of the gods.
They heard me at last;
I shall live satisfied.
Never that river with my desires,
Nor ever that mountain shall I cross.

Sérénade
(Serenade)

When thou'rt cradled at eve on my breast,
Breathing forth song,
Canst not hear my heart whispers
To thee do, I belong?
They sweet strains are like sunbeams
That around my soul plays;
Ah! Then sing, yes sing, belov'd one,
Nor ever cease thy lay!
Yes, sing, sing on, beloved,
Nor cease thy lay!
Sing on, sing ever, Ah! Never cease.

When thou smilest so fondly,
Love reigns monarch supreme,
And suspicion doth vanish
At once, as would a dream!
Yes! That smile proves most clearly
Thou could'st never deceive.
Ah! Smile on, for while thou smilest,
I ever shall believe,
Then smile, yes smile, beloved, for I believe.
Smile then, smile then, Ah! Ever smile.

When weigh'd down by soft slumber,
Thy bright eyes slowly close,
And I view thee before me
So calm in thy repose.
Thy fair lips murmur gently,
Art dreaming, love of me?
Ah! If such should be thy dreams, love,

Dream I, too, love but thee,
Dream on, dream I, too, love but thee,
I'm thy slave, dream on, belov'd, dream on.

Le temps des lilas
(The time of lilacs)

The time of lilacs and the time of roses
Will not return again this spring
The time of lilacs and the time of roses
Is passed, the time of carnations too.

The wind has changed, the skies are gloomy,
And we will go no more to gather
The flowering lilacs and the beautiful roses;
The spring is sad and cannot blossom,

Oh! Joyful and sweet spring of the year,
That came last year to bathe us in sunshine,
Our flower of love is now so withered
Alas! Your kiss cannot revive it!

And you, what are you doing? No budding flowers,
No cheerful sunlight or cool shadows
The time of the lilacs and the time of the roses
With our love, is dead forever.

Ihr Bildnis
(Her Picture)

I stood in dark daydreams
And gazed at her picture
And that beloved face

Began to come slowly to life.
Around her lips played
A wondrous laughing smile
And tears of sorrow
Glistened in her fair eyes.

My tears also, flowed down my cheeks
And ah! I cannot believe that I have lost you!

An die musik
(To music)

Thou holy art,
How oft in hours of sadness,
When life's wild tumult
Surg'd around my way,
Thy gentle power
Hath waked my heart to gladness
And shown the dawning
Of a fairer day,
A brighter world, a fairer day!

Full oft a strain
From thy serene dominions
Some tender chord
Of harmony divine
Hath borne my soul
A loft on heav'nward pinions!
Thou holy art,
My grateful praise be thine!
My grateful praise be always.

When considering music, I am not one to be mystified by poetry, but by the raw emotion words attempt to portray. These primal and universal emotions; anger, fear, misery, joy, and hope are what drive the actions of humanity, and what shape our expectations of personal achievement. I hope to create an evening that genuinely represents, and honours these most basic and exciting moments in our lives. -Abra

Thank You

Department of Music
For your guidance and resources

Friends
For your companionship, patience and love

Stephen Tilley
For encouraging my adventures

Erin Whitney
For always challenging me

Mommy and Daddy Whitney
For everything, I love you forever and always

Jolaine Kerley
For your mentorship, grace and unwavering support

Reception to follow in Rm 2-15



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Po-Yuan Ku, saxophones

Candidate for the Doctor of Music degree

Lecture Recital

Sandra Joy, piano

Friday, February 27, 2009 at 8:00 pm
Studio 2-7, Fine Arts Building

Program

Christian Lauba and His Saxophone Etudes - From a Historical Perspective

15 Études for Saxophone and Piano, Op. 188 (1942-44) No.3	Charles Koechlin (1867-1950)
Tãdj (1992-94)	Christian Lauba (b. 1952)
Savane (1992-94)	Christian Lauba
Gyn (1992-94)	Christian Lauba
Stan (2001)	Christian Lauba
The Devil's Rag (1985)	Jean Matitia (b. 1952)

French composer **Christian Lauba** was born in Sfax, Tunisia in 1952. He worked together with saxophone professor, Jean-Marie Londeix from 1992 to 1994 exploring the idiomatic characteristics and the technical possibilities of the saxophone, and over that period composed a series of etudes, his Neuf Études for saxophones. These etudes have great artistic value in concert performance. They have taken the use of contemporary saxophone techniques to a new level, setting a standard that is truly idiomatic for the various members of the saxophone family. My lecture recital will begin with the introduction of the history of the etude, the development of saxophone etudes and gradually lead to contemporary saxophone music, the composer Lauba and his idiomatic saxophone etudes. I will complete my program of serious works by Lauba with one of his best known light works under his pseudonym Jean Matitia.

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Ku.



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The University of Alberta Department of Music presents:

Music at Convocation Hall



Trio Voce

Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano

Sunday, March 1, 2009
7:15 pm Pre-Concert Talk by Dr David Cook
8:00 pm Concert

Convocation Hall, Arts Building, University of Alberta

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Program

Mozart-Adagio (1992) — Arvo Pärt (b. 1935)

Trio in E Minor, op. 90 "Dumky" — Antonin Dvořák (1841-1904)

I. Lento maestoso
II. Poco adagio
III. Andante
IV. Andante moderato
V. Allegro
VI. Lento maestoso

Intermission

Big Sky (2000) — Joan Tower (b. 1938)

Trio No. 1 in D Major, Op. 35 — Joaquin Turina (1882-1949)

I. Prelude and Fugue: Lento-Allegretto
II. Theme and Variations: Andante-Allegro-Andante
III. Sonata: Allegro-Allegretto

Oblivion, arr. Bragato
Escualo, arr. Bragato — Astor Piazzolla (1921-1992)

Program Notes
by Andrea Eng

Arvo Pärt (b. 1935)

Arvo Pärt is an Estonian composer well known in his home country and abroad for his unique compositional style. Pärt has often commented that he does not find satisfaction in composing music that leaves the composer confined or limited artistically. This conviction allowed him the artistic license to create a new musical style that has come to be known as *tintinnabuli*. Described by the composer as a single moment spread out through time, the notes of a vertical tonic triad are laid out in a horizontal manner accompanied by a simple melodic line moving in stepwise motion. The melody note's proximity to the tonic determines which note of the tonic triad that will accompany the melodic line. The repetition and persistence of the three notes of the tonic triad create an effect akin to bells that resonate and ring throughout the work. Pärt's wife, Nora, wrote about this aural effect in a set of program notes in 1978, calling this technique tintinnabulation. Pärt has composed using the *tintinnabuli* technique since the 1970s.

Pärt wrote what is commonly referred to as the *Mozart–Adagio* (1992) as a tribute in memory of Russian violinist Oleg Kagan (1946–1990). This single movement work for piano trio is Pärt's arrangement of the slow second movement of Mozart's *Piano Sonata, K. 280* (1775). Pärt leaves the notes of the *adagio* movement of the sonata virtually unchanged, although he adjusts the tempo to a significantly slower one to create the long, seamless violin lines that Kagan was so well known for. He also removes any repeated sections, which further aids in creating the long continuous musical line. Only the slow introduction and brief conclusion are newly composed by Pärt and use the *tintinnabuli* technique. This very well may be due to Mozart's own style in this piece, as the accompaniment line he has written in the original sonata is very much in a similar style to Pärt's *tintinnabuli* with a melody that is harmonized by long sustained chords that are closely related to the tonic. Pärt's newly composed introduction leads very naturally into Mozart's *adagio* movement. All of the effects of Pärt's technique are already present in Mozart's original and Pärt shows his considerable talent by drawing out these effects in his arrangement while staying true to Mozart while still making the piece his own. Incredibly the *Mozart–Adagio* has a duality that is undeniably Mozart and undeniably Pärt at the same time.

Antonìn Dvořák (1841–1904)

While Antonìn Dvořák experienced great success as a composer during his lifetime he has only recently received his due recognition as a Czech nationalist. He does not use overtly "Czech" styles of music, but instead draws from various musical traditions to which he adds elements of Czech folklore and traditional melodies and rhythms. Examples of this are his use of traditional hymns in his Seventh Symphony (1885), and his opera *Čert a Káča* (*The Devil and Kate*) (1899) that is based on Czech folklore.

This use of folk elements extends throughout Dvořák's compositional output and is broken into periods when much of his music is drawn from similar sources. Composed in 1891, the *Piano Trio, No 4 "Dumky"* (1894) comes towards the end of Dvorák's "Slavonic" period, when he used a variety of traditional Slavonic dance styles in his music. A popular dance and a favourite of Dvořák is the *dumka* (pl. *dumky*). It is a Ukrainian dance that is melancholy and contemplative in nature with alternating slow and fast (*shumka*) sections. This trio is based on a set of six such *dumky*. It is unique as it is not in the established piano trio formula of movements, favouring instead a series of *dumky*, one for each of the six movements of the trio. Scholars often refer to this work as the first large scale work based entirely on nationalist elements.

Each of the six movements follows an alternating slow-fast-slow-fast pattern, save for the fifth movement that is brisk and lively throughout after a very brief slow introduction. The *"Dumky" Trio* has become one of the most well loved and often performed chamber works from the late nineteenth century. In fact American film composer John Williams translated its popularity to popular culture. The sixth movement of the trio is the subject of borrowing for his film score for the movie *E.T. the Extra Terrestrial* (1982).

Joan Tower (b. 1938)

Joan Tower is a professor of music at Bard College in New York. She maintains a schedule of teaching, composing and performance as a soloist and with chamber ensembles. As a result of her position as the founding pianist of the Da Capo Chamber Players (1969–1984), much of her compositional output is for chamber ensemble, with few works in large–scale forms. Her intuition as a performer is evident in her compositional style. The knowledge she has gained through her experience as a performer is evidenced through her idiomatic writing for each instrument. Her chamber music is also characterized by the composition of musical lines that seem to grow from the natural patterns of give and take between the musicians as they cue each other.

Big Sky (2000) is a result of a commission for the La Jolla Chamber Music Society's Summerfest in La Jolla, California in 2000. Tower's program notes describe an "image of a big landscape, a Montana–like sky and maybe a lone wild stallion roaming freely within that. Sometimes he is staring at the peaceful gigantic blue sky, other times running wildly and freely over the green mountains." The physical space that she describes is depicted in the open aural space created at the opening of the piece with long, drawn out notes that sound individually to create a quiet moment of calm and a sense of stasis. The calm quickly disappears as the space is filled in with harmonization, and moves to the extreme registers of all three instruments in a flourish of movement and dissonance. The mood shifts just as quickly back to a resemblance of the calm of the opening with a single mournful line passed between the violin and cello accompanied by sparse piano. The intensity builds as the musical lines become denser to eventually include crashing chords in the piano and double stops in both of the stringed instruments. The music then slowly releases the tension that is built up. One more short, and less intense, cycle of calm and tension occurs before the piece melts into silence.

Joaquín Turina (1882–1949)

Joaquín Turina was born in Seville in 1882. Although his background is Andalusian, and he gained most of his formal study and musical influence in France, Turina is considered to be one of the great Spanish composers of the 20th century, along with Isaac Albéniz (1860–1909), Enrique Granados (1867–1916), and Manuel de Falla (1876–1946). Scholars make this association along national lines despite the fact that Turina's music is markedly different from the music of his contemporaries, particularly in the size and scope of his works. Of the four, Turina is the only one who makes a concerted effort to compose in any of the large forms of the Western art music canon and is the only one of the group to compose a full symphony. Turina's early training as a pianist is also apparent in his large output of works for solo piano and chamber ensembles including piano.

The composition of Turina's *Piano Trio No. 1* (1926) was funded through prize money he won in the Spanish National Music Contest. Turina himself was at the piano when the work was premiered in London, England in early 1927. The trio uses established musical forms for its three movements: Prelude and Fugue, Theme and Variations, and Sonata. Each one of these movements presents highly technical challenges to all of the performers, particularly in the first movement, which is a fugue in reversed sequence beginning in the *stretti*.

The theme for the second movement is a slow lyrical melody in minor mode presented first in the cello and then taken up by the violin as the cello introduces a countermelody. The mood shifts to a lighter dance-like feel in major mode as the piano takes the theme through its first variation. American Jazz influence is heard in the syncopated piano rhythms and blues notes in the second variation. The third variation has the viola with the melody accompanied by the violin and piano with the countermelody. The theme returns at the end of the movement with a single statement in the viola.

The theme for the final movement sonata form is built from the theme of the second movement. Spanish dance forms and nationalistic style come out in the development of this dance-like theme.

Astor Piazzolla (1921–1992)

Born in Argentina, Astor Piazzolla immigrated to the United States with his family in 1924 and grew up in New York. His family maintained a close cultural connection to their homeland and the young Piazzolla became a prodigy at the *bandoneón*, a small button-controlled accordion-style instrument, commonly played in Argentine tango music. He returned to Argentina in 1937 to tour and perform with his instrument.

His symphony *Tres movimientos sinfónicos* (1954) written for the Buenos Aires Philharmonic Orchestra earned him a scholarship to study composition in Paris with Nadia Boulanger. During his studies in formal classical music composition, Boulanger encouraged Piazzolla to continue using tango music and styles in his classical compositions and compose tango music with classical music influences. The popularity of his musical style in both tango and classical music genres has earned him credit for saving tango from its decline in popularity during the 1960s. He has composed innumerable

tangos for a wide variety of instruments from solo *bandoneón* to full orchestra. His prolific compositional output also includes film scores, symphonies, and chamber works.

Although Piazzolla's commissions include works for various classical chamber groups, including the Kronos Quartet, most of his tango music performed by classical music groups is actually rescored from its original *bandoneón* band setting to an arrangement for the group in question. In the case of tonight's performance José Bragato has arranged both pieces on the program for piano trio.

Oblivion (1984) is from Piazzolla's film score for the Italian movie version of Luigi Pirandello's play *Enrico IV* (1984). Originally scored for a full orchestra and *bandoneón*, the piece is a slow and lyrical tango full of heartbreaking nostalgia. Long lines sustain the mood while a single melodic line, originally the *bandoneón* part, sings a song of lament.

Escualo (*Shark*) (1983) is probably a product of Piazzolla's love for shark fishing, a pastime he undertook from his waterfront vacation property on the Argentine coast. The shark's movements are heard in a melodic line of persistent dotted rhythms interspersed with quick ascending motions, as the shark seems to swim quickly away. Just like a real shark, the rhythmic drive and melody shift in tempo and dynamic without any warning, but never cease movement. The piece ends as abruptly as it begins in a rising motion that depicts the shark flicking his tail and swimming quickly out of sight.

Trio Voce is a spectacular new piano trio that thrills audiences with their passion, enthusiasm and ability to make the written music come alive. *Verve's* repertoire encompasses the rich variety of the trio repertoire, from Haydn to the present day. All three members, Jasmine Lin, Marina Hoover and Patricia Tao, are established musicians, who have studied with some of the great masters at schools such as Curtis, Yale and Harvard, have a demonstrated depth of experience as collaborators and as performers on the international stages throughout the world, and have championed recent music through commissions, premieres and recordings of works by living composers. Their collaboration in this Trio has resulted in a new and outstanding synergy, apparent with every performance they give, and bringing verve and excitement to audiences of all ages.

JASMINE LIN began violin studies at age four. Since then she has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Quincy Symphony Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, and Summer Serenade, and in recital in Chicago, New York, Nova Scotia, Rio de Janeiro, and Montevideo. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. The New York Times describes her as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon".

As a chamber musician, Ms Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured in New York, Maine, Delaware, Michigan, Illinois, Oregon, Washington, California, Arizona, New Mexico, Texas, Tennessee, Kentucky, South Carolina, Virginia, and the British Virgin Islands as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection Music Festival. She has been an adjunct faculty member at Northwestern University and DePaul University and was a faculty member of the Taos School of Music in New Mexico. She is a founding member of the Formosa Quartet, which won first prize in the London International String Quartet Competition this past April. The Formosa's debut cd on EMI Classics Debut Series was released in January.

Ms Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have been featured in Chicago and on radio in Taipei. During the 1999-2000 season, she served as second assistant concertmaster of the Cincinnati Symphony Orchestra. She is currently a member of the Chicago Chamber Musicians, whose Composer Perspectives series won the ASCAP award for adventuresome programming, and the violinist of *Trio Voce*. She is heard regularly on WFMT in Chicago.

Two-time Grammy nominee **Marina Hoover** was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition. In her 13 years with the St. Lawrence, Ms Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y", The Kennedy Center, Wigmore Hall, London),

Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoleto USA since 1996.

The quartet's major recording label debut, Schumann String Quartets 1 and 3, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence's third cd, Yiddishbbuk: The Chamber Works of Osvaldo Golijov was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording. Ms Hoover's most recent cd with pianist Patricia Tao includes works by Chopin, Strauss and Liszt on the Centaur label.

Ms Hoover's solo career has included concertos with Toronto Symphony, Red Deer Symphony, Symphony Nova Scotia, Belo Horizonte Symphony (Brazil), Edmonton Symphony, Saskatoon Symphony, Yale Chamber Orchestra, and the Curtis Orchestra. She has performed recitals throughout North America and most recently at Northwestern University's Lutkin Hall. She appeared in the movie "Illuminata", directed by John Turturo. A decade after winning the Banff International String Quartet Competition, she returned to Banff to serve as a juror for the competition in 2002.

Ms Hoover studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. Ms Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting artist-in-residence at the University of Toronto, and participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities. In 2002-03 she was visiting Professor of Cello at the University of Toronto and has also been an artist-in-residence at the Banff School of Fine Arts and Distinguished Artist at the University of Alberta. She has also taught chamber music as part of the Chicago String Quartet at Northwestern University.

Ms Hoover currently maintains an active performing schedule of both solo and chamber music. Recent performances include appearances with *Trio Voce*, the Chicago String Quartet, Chicago Chamber Musicians, faculty members from Northwestern University and the Music Institute of Chicago. She currently coaches chamber music at the Music Institute of Chicago, Evanston Campus. She regularly performs with her duo partner Patricia Tao and *Trio Voce*.

Pianist **Patricia Tao**, founding member of the Guild Trio from 1988-1998, leads an active life as performer, teacher and concert organizer. As pianist of the Guild Trio, she performed throughout the United States and Europe, with appearances in major North American cities, including New York, Los Angeles, San Diego, Toronto, Vancouver, and Washington, D.C. With the Guild Trio, she won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a "beautiful new landmark" on the concert stage.

As soloist, Dr. Tao toured the United States for Columbia Artist's Community Concerts series and as an "Artistic Ambassador" for the USIA, with recitals in Portugal, Spain, Italy, Czechoslovakia and Bulgaria. Winner of numerous awards, she was the recipient of the Leonard Bernstein scholarship and the David McCord Arts Award upon graduation from Harvard University. Summer festival credits include the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, the Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen Festival in Germany, and the International Arts Festival in France. Recent solo performances have included recitals on the University of Alberta's MACH series, Mozart's Piano Concerto K. 414 with string quartet at the Winspear Centre, the Yellow River Piano Concerto with the HKJYCC Orchestra in Hong Kong, and a recital at the Wuhan Conservatory of Music.

Dr. Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, Chicago's WFMT and "Our Music" on CBC. Dedicated to the performance of new works, Dr. Tao (with the Guild Trio) commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label, a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano, and most recently, cello and piano sonatas with cellist Marina Hoover on the Centaur label.

An avid chamber musician, Dr. Tao regularly performs frequently with Ms. Hoover and her new trio, *Trio Voce*, with most recent performances in Edmonton, New York, Vancouver, and Chicago. Dr. Tao received her undergraduate education at Harvard University, a masters degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague, Bratislava and Wuhan, and has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and is now Associate Professor of Music at the University of Alberta.



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The University of Alberta Department of Music presents:

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JAZZ BANDS



Tom Dust and Raymond Baril, Directors

Salute to the Bands 2009

Masters of Ceremony

Bob Gilligan, Chair, GMC Music Department

David Gramit, Chair, U of A Music Department

Monday, March 2, 2009 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Overture – Big Band Montage — Arranged by Tom Dust

Duke Ellington and his Kentucky Club Orchestra

East St. Louis Toodle-Oo (1926) — Duke Ellington & Buber Miley
Transcribed and arranged by Allan Gilliland

Jimmie Lunceford and the Harlem Express

For Dancers Only (1937) — Sy Oliver
Arranged by Glenn Osser

Avalon (1935) — Giacomo Puccini
adapted by Al Jolson
Arranged by Eddie Durham, Transcribed by David Berger

Count Basie and his Orchestra

Jumpin' At The Woodside (1938) — Count Basie
Arranged by Charlie Hathaway

Lester Leaps In (1939) — Lester Young
Transcribed by Myles Collins

Benny Goodman and his Orchestra

And The Angels Sing (1939) — Ziggy Elman & Johnny Mercer
Arranged by Jimmy Mundy, Transcribed by Fred Wayne

Vocalist: Martha Tilton

King Porter Stomp (1935) — Jelly Roll Morton
Arranged by Fletcher Henderson, Transcribed by David Berger

Harry James and his Music Makers

Trumpet Blues And Cantabile (1942) — Harry James & Jack Matthias

It's Been A Long, Long Time (1945) — Jule Styne & Sammy Cahn
Transcribed and arranged by Fred Stride

Vocalist: Kitty Kalen

Intermission – 15 minutes

Glenn Miller and his Orchestra featuring The Andrews Sisters

The Boogie Woogie Bugle Boy (1941) — Don Rae & Hughie Prince
Transcribed by Alan Glasscock

Glenn Miller and his Orchestra

Song Of The Volga Boat Men (1941) — Traditional
Arranged by Bill Finnegan

Artie Shaw and his Orchestra

Begin The Beguine (1938) — Cole Porter
Arranged by Jerry Gray

Chic Webb and his Savoy Ballroom Orchestra

A-Tisket, A-Tasket (1938) — Ella Fitzgerald & Van Alexander
Transcribed by Tom Dust
Vocalist: Ella Fitzgerald

Woody Herman and his Herd

Sidewalks Of Cuba (1946) — Mitchell Parish & Irving Mills
Arranged by Ralph Burns, Transcribed by David Berger

Les Brown and his Band of Renown

I've Got My Love To Keep Me Warm (1949) — Irving Berlin
Arranged by Skippy Martin

Duke Ellington and his Orchestra

Jump For Joy (1941) — Duke Ellington & Sid Kuller
Transcribed by David Berger
Vocalist: Ivie Anderson

In A Mellow Tone (1940) — Duke Ellington
Transcribed by David Berger & Brent Wallarab

Finale: Benny Goodman and his Orchestra

Sing, Sing, Sing (1937) — Louis Prima
Arranged by Jeff Hest

University of Alberta | Grant MacEwan College

Jazz Bands

	JAZZ I Raymond Baril, director		JAZZ II Tom Dust, director	
Alto Saxophone I	Nathan Hay	GM	Cam Johnson	UA
Alto Saxophone II	Justin Massey	GM	Sophie Heppell	GM
Tenor Saxophone I	Adam Ostashek	GM	Savic Panylyk	GM
Tenor Saxophone II	Ray Odsen	UA	Garrett Fediuk	GM
Baritone Saxophone	James Dempsey	GM	Emily Schultz	UA
Trumpet I	Matt Michielin	GM	Ryan Lacroix	UA
Trumpet II	Bryan Moyer	UA	Matthew Parsons	UA
Trumpet III	Ian Malcolm	UA	Lucas Maidens	UA
Trumpet IV	Sara Mills	UA	Alanna Willis	GM
Trumpet V	Katie Janhsen	UA	Terry Eggleston	GM
Trombone I	Owen Henshaw	UA	Harrison Lee	UA
Trombone II	Remi Noël	GM	Matt White	GM
Trombone III	Brady Masik	UA	Nicole Menzies	GM
Bass Trombone	Keat Macthemes	UA	Denis St. Onge	UA
Piano	Lauren Handerek	GM	Veronica Tomcej	UA
Guitar	Rob Grieve	GM	Drew Malcolm	UA
Bass	Lindsay Woolgar	GM	Steven Falk	GM
Drums	Dan Levasseur	GM	Kurtis Schultz	UA
Voice	Jesse Dollimont	GM	Erin Mulcair	GM
	Lisa Stetch	GM		

Upcoming Concert: April 6, 2009 at 7:30 pm
John L Haar Theatre, Grant MacEwan College, 10045 - 156 Street, Edmonton
Tickets are available at TIX on the Square and at the door



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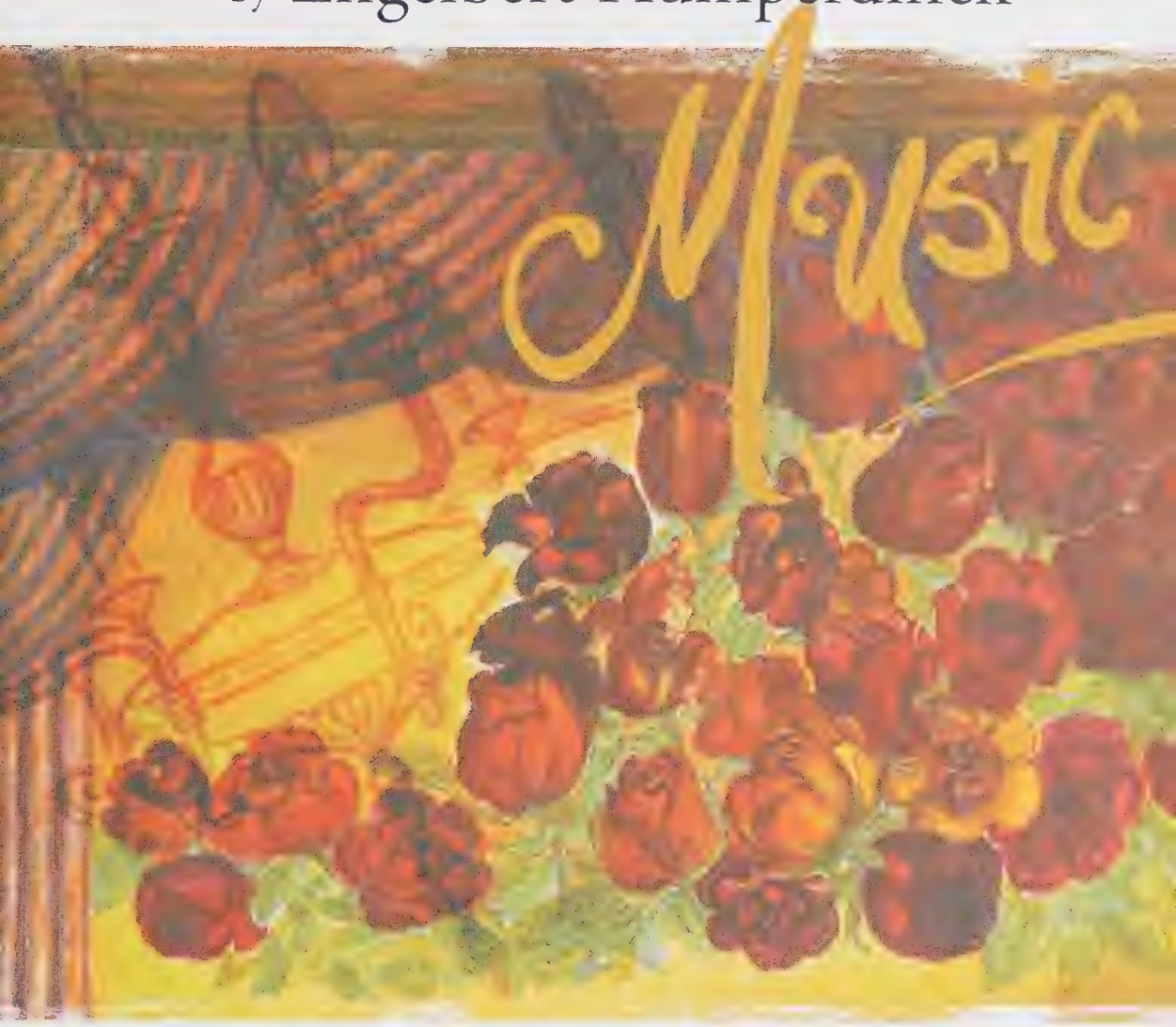
DEPARTMENT OF
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0409-DXR-CRS-7779

The University of Alberta Department of Music presents:

Hansel and Gretel

by Engelbert Humperdinck



University of Alberta Opera Workshop
with the University Symphony Orchestra
Brian McIntosh, Director
David Hoyt, Conductor
Leanne Regehr, Head coach/accompanist

Friday & Saturday, March 6 & 7, 2009 at 7:30 pm
Timms Centre for the Arts, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Opera Workshop
presents

Hansel and Gretel
By Engelbert Humperdinck (1854-1921)
(in English)

Cast (in order of appearance)

	March 6th	March 7th
Gretel	Amanda Massey	Sarah Toane
Hansel	Becky Claborn	Erin Passmore
Gertrude (mother)	Tracy Cantin	Connie McLaws
Peter (father)	Jihwan Cho	Jacques Arsenault
Sandman	Shelly Roth	Megan Chartrand
Dew Fairy	Melanie Ferrier	Nansee Hughes
Witch	Krista Lessard	Abra Whitney

Opera Workshop Chorus

Sopranos
Nevada Collins-Lee
Annette Martens
Eve Richardson
Elissa Dick
Alesha Bogden
Malaika Horswill

Mezzos
Yan Bonnema
Stephanie Savage
Allison Glubish
Lindsay Sabo
Alexandra Schellenberger

University Symphony Orchestra

Violin I
Deborah Chang
Emilie-Anne Neeland
Marie Kreicar

Violin II
Jessica Boyd
Alexandra Campbell
Diana Sapozhnikov

Viola
Ken Heise
Julia Hui

Cello
Julia Dolman

Bass
Mark Radosh

Flute
Jessica McMillan

Oboe
Matt Jaffray

Clarinet
Christopher Mann
Morgan Richardson

Bassoon
Matt Nickel

French Horn
Olwyn Supeene
Ross McLean

Trumpet
Brian Moyer

Trombone
Brett Feland
Craig Goueffic

Piano
Leanne Regehr

Back Stage Team
Stage Manager – John Fedor
Assistant Stage Manager – Sang Sang Lee
Technical Director – James Robert Boudreau
Technical Director/Deck Carpenter – Gerry Clarke
Audio/video Direction – Russ Baker, Pat Strain
Equipment Tech – Graeme Peppink
Rehearsal pianists – Maria Fuller, Rover Lai
Chorus Master – Susan Farrell
Orchestra Assistant – Deborah Chang

SYNOPSIS

Act 1

Cabin in the woods

Gretel is mending socks, and Hansel is fixing a broom. Gretel sings to herself as she works. Hansel mocks her, singing to the same tune a song about how hungry he is. He wishes for Mother to come home. Gretel cheers him up by telling him a secret: a neighbor has given their Mother a jug of milk, and tonight she'll make a rice pudding for them to eat! Hansel, excited, tastes the cream on the top of the milk. Gretel scolds him and tells him he should get back to work. Hansel says that he doesn't want to work, he'd rather dance!

Mother returns, furious that Hansel and Gretel have not been working. As she scolds them, she knocks over the jug of milk. Mother sends Hansel and Gretel to the forest to look for berries. Alone, she expresses her sorrow that she is unable to feed her children.

From far off their Father sings, as he returns home. He bursts into the house, with surprises for his wife. He takes from his pack a feast: Bacon, butter, flour, sausages, fourteen eggs, beans, onions, and a quarter pound of coffee! He explains to her that beyond the forest, it is time for a festival, and everyone is cleaning in preparation. He went from house to house and sold his brooms. As Father and Mother celebrate, he suddenly stops and asks where the children are. She tells him that they are in the forest. Suddenly scared, Father tells her that the forest is where the evil Witch dwells. Father and Mother rush to the forest to search for their children.

Intermission

Act 2

In the forest.

Gretel sings to herself, Hansel searches for berries. Gretel tries to put a crown of flowers on Hansel, but, saying that boys don't play with things like these, he puts it on her head instead. He tells her that she is the Queen of the Woods, and she says that if that's so, then he should give her a bouquet, too. He offers her the strawberries. They hear a cuckoo calling, and they begin to eat the strawberries. Gretel scolds him and tells him that Mother will be upset. She tries to look for more, but it's too dark for her to see. Hansel tries to find the way back, but he cannot. As the forest darkens, Hansel and Gretel become scared, and think they see something coming closer.

The little Sandman, who has just walked out of the forest, tells the children that he loves them dearly, and that he has come to put them to sleep. He puts grains of sand into their eyes, and as he leaves they can barely keep their eyes open. Gretel reminds Hansel to say their evening prayer, and after they pray, they fall asleep on the forest floor. Fourteen angels appear around the children to protect them as they sleep.

Act 3

In the forest.

The little Dew Fairy comes to wake the children. She sprinkles dew on them, and leaves as the children stir. Gretel wakes first, and wakes the sleepy Hansel. They tell each other of their mutual dream, of angels protecting them as they slept. Suddenly they notice behind them an enormous gingerbread house. Unable to resist temptation, they take a little bit of the house and nibble on it. As the children nibble, a voice calls out. Hansel and Gretel decide that the voice must have been the wind, and they begin to eat the house. As Hansel breaks off another piece of the house, the voice again calls out. Hansel and Gretel ignore the voice, and continue eating. The witch comes out of the house and catches Hansel. As the two try to escape, the witch takes out her wand and calls out, "Stop!" Hansel and Gretel are frozen to the spot where they stand. Using the wand, the witch leads Hansel to the cage. The witch leaves him stiff and slow of movement. She tells Gretel to be reasonable, and then the witch goes inside to fetch raisins and almonds with which to fatten Hansel. Hansel whispers to Gretel to pretend to obey the witch. Hansel pretends to be asleep, and the witch, overcome with excitement, describes how she plans to cook and eat Gretel.

The witch wakes up Hansel and has him show her his finger. Disappointed that he is so thin, the witch calls for Gretel to bring out raisins and almonds. As the witch tries to feed Hansel, Gretel steals the wand from the witch's pocket. Gretel secretly releases Hansel from the spell. The witch tells Gretel to peek inside the oven to see if the gingerbread is done. Hansel softly calls out to her to be careful. Gretel pretends that she doesn't know what the witch means. The witch tells her to lift herself a little bit and bend her head forward. Gretel says that she's "a goose" and doesn't understand, then asks the witch to demonstrate. The witch, frustrated, opens the oven and leans forward. Hansel springs forward, and he and Gretel shove the witch into the oven. They dance. The oven explodes.

Around Hansel and Gretel, the gingerbread children have turned back into humans. They are asleep and unable to move, but they sing to Hansel and Gretel, asking to be touched. Hansel is afraid, but Gretel strokes one on the cheek, and he wakes up, but is still unable to move. Hansel and Gretel touch all the children, then Hansel takes the witch's wand and, waving it, calls out, "Hocus pocus, elderbush! Loosen rigid muscles, whoosh!" The children are freed from the spell, and give Hansel and Gretel their lifelong thanks.

Father is heard in the distance, calling for Hansel and Gretel. He and Mother enter and embrace Hansel and Gretel. Father gathers the children around and tells them to look at this miracle. He explains that this is heaven's punishment for evil deeds and reminds them, "When the need is greatest, God the Lord puts out His hand."

BRIAN McINTOSH, Bass-Baritone

Canadian Brian McIntosh has earned international acclaim with his full bass-baritone voice. He is a regular performer with North America's leading opera companies and orchestras as well as with opera-houses and festivals across Europe. His most recent work includes Banquo in **MacBeth** with Opera Montreal, Sacristan in **Tosca** with Calgary Opera, Bartolo in **Barbiere di Siviglia** with Schlossfestspiele Zwingenberg, Peneios in **Daphne** with Pacific Opera Victoria, Lodovico in **Otello** with Opera Lyra Ottawa and Manitoba Opera, Haly in **Italiana in Algeri** with Vancouver Opera, Luther and Crespel in **Tales of Hoffmann** with Virginia Opera, Bartolo in **Nozze di Figaro** with New Orleans Opera and Nourabad in **Pearl Fishers** with New York City Opera. In Alberta, he has performed the title role in **The Mikado,** Bailli in **Werther** and Capulet in **Romeo et Juliette** with Calgary Opera, as well as Truelove in **Rakes Progress** and Sam in **Un Ballo in Maschera** with Edmonton Opera. Upcoming engagements include Dr Grenvil in **La Traviata** and Lodovico in **Otello** with Edmonton Opera. Brian McIntosh is Professor of Voice and Opera at the University of Alberta.

DAVID HOYT, conductor

David Hoyt joined the Edmonton Symphony horn section while still a student at the University of Alberta. After graduation he toured with the Canadian Opera Company Orchestra, the Royal Winnipeg Ballet and the Chuck Mangione Band as well as playing with the Hamilton Philharmonic. He has played principal horn with the Toronto Symphony and performed in Carnegie Hall with l'Orchestre Symphonique de Montreal. He became Principal Horn in the Edmonton Symphony in 1975, a position he held until 2005.

Mr Hoyt began as Resident Conductor with the Edmonton Symphony in 1985 and has also conducted the London (Ontario) Symphony, the Winnipeg Symphony, the Regina Symphony, the Saskatoon Symphony, the Lethbridge Symphony, the Calgary Philharmonic, the Alberta Baroque Orchestra, the Kelowna Orchesta, the Vancouver Island (Nanaimo) Symphony, and the Vancouver Symphony. He has been Assistant Conductor for the Canadian Opera Company and the Edmonton Opera Association.

Mr Hoyt has taught at the University of Alberta, The Banff Centre and at music camps and festivals from St. John's, Newfoundland to Victoria, British Columbia. He regularly teaches at Domaine Forget in Quebec, and is always in demand as an adjudicator. He has been Artistic Director of The Banff Centre and is presently Artistic Director of the Shean Competition for strings and piano.

LEANNE REGEHR, Head coach/accompanist

Leanne Regehr is a versatile pianist who has worked in opera, choral, recital and symphonic settings across Canada and the United States. She received a Master of Music degree from the University of Alberta and explored further studies at the Banff School of Fine Arts, the Universitat Mozarteum in Salzburg, and the Aspen Music Festival where she performed in collaboration with the Aspen Santa Fe Ballet. Leanne is currently a doctoral candidate in piano performance at Northwestern University in Evanston, Illinois. Her coaches and teachers have included Stéphane Lemelin, Janet Scott Hoyt, Julian Martin, Ann Schein, Alan Chow and Elizabeth Buccheri. Leanne participated in the inaugural season of Opera NUOVA in Edmonton in 1999 and continues to be actively involved in opera. She was a staff pianist for Sherrill Milnes' VoicExperience Program in Orlando and the Resident Pianist with Shreveport Opera in Louisiana for the 2005-2006 season. In addition to her position as the coach for the University of Alberta's Opera Workshop program, Leanne also teaches piano at The King's University College. She is the accompanist for the Richard Eaton Singers, and is in demand as a clinician, adjudicator and collaborative artist.

Acknowledgements and Thanks

We thank Opera Nuova and Kim Mattice Wanat for our set and many of our costumes!

Thanks to:
Beth Lim, Tim Khaner, Laura Snyder, Tanya Prochazka
U of A Drama department - Props department – Ron Lavoie



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In Recital

Sara Mills, Trumpet

Assisted by
Ariane Lowrey, piano

Friday, March 13, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta



DEPARTMENT OF
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UNIVERSITY OF ALBERTA

Program

Concerto for Trumpet, Hob. VIIe: 1 (1796) — Franz Joseph Haydn (1732-1809)
- Allegro
- Andante
- Finale: Allegro

Légende (1906) — Georges Enesco (1881-1955)

Intermission

Concerto for Trumpet (1762) — Leopold Mozart (1719-1787)
- Adagio
- Allegro moderato

Sonata for Trumpet and Piano (1959) — Halsey Stevens (1908-1989)
- Allegro moderato
- Adagio tenero
- Allegro

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Mills.

Reception to follow



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The University of Alberta Department of Music presents:

MADRIGAL SINGERS

SPRING CONCERT



MARVIN DUECK, CONDUCTOR

Sunday, March 15, 2009 at 2:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

1. **Tui Sunt Coeli, Orlando Lassus (1532–1594)**
   Text: Psalm 88: 12,15
   Tui sunt coeli, et tua est terra,
   orbem terarum, et plenitudinem ejus tu fundasti,
   justitia et judicium preparatio sedis tuae.

   Thine are the heavens, and thine is the earth,
   the world and the fullness thereof thou hast founded,
   Justice and judgment are the preparation of thy throne.

2. **Psalmi Davidis Poenitentiales Primus, Orlando Lassus (1532–1594)**
   (Penitential Psalms of David, The First)
   Soloists: Rebecca Claborn, Eve Richardson, discantus; Abra Whitney, altus; Christopher Giffen, Iain Gillis, tenor; Jacques Arsenault, Iain Gillis, quinta vox; Jacques Arsenault, bassus.

   Psalm 6

   {1} Domine, ne in furore tuo arguas me, neque in ira tua corripias me.
   {1} O Lord, do not rebuke me in your fury, nor chastise me in your anger.

   {2} Miserere mei Domine quoniam infirmus sum: sana me Domine quoniam conturbata sunt ossa mea,
   {2} Have mercy on me, Lord, for I am weak. Heal me, Lord, for my bones have become disturbed,

   {3} et anima mea turbata est valde: sed tu Domine usquequo?
   {3} and my soul has been very troubled. But as for you, Lord, when?

   {4} Convertere Domine, et eripe animam meam: salvum me fac propter misericordiam tuam.
   {4} Turn to me, Lord, and rescue my soul. Save me because of your mercy.

   {5} Quoniam non est in morte qui memor sit tui: in inferno autem quis confitebitur tibi?
   {5} For there is no one in death who would be mindful of you. And who will confess to you in Hell?

   {6} Laboravi in gemitu meo, lavabo per singulas noctes lectum meum: lacrymis meis stratum meum rigabo.
   {6} I have labored in my groaning. Every night, with my tears, I will wash my bed and drench my blanket.

{7} Turbatus est a furore oculus meus: inveteravi inter omnes inimicos meos.
{7} My eye has been troubled by rage. I have grown old among all my enemies.

{8} Discedite a me omnes qui operamini iniquitatem: quoniam exaudivit Dominus vocem fletus mei.
{8} Scatter before me, all you who work iniquity, for the Lord has heard the voice of my weeping.

{9} Exaudivit Dominus deprecationem meam, Dominus orationem meam suscepit.
{9} The Lord has heard my supplication. The Lord has accepted my prayer.

{10} Erubescant, et conturbentur vehementer omnes inimici mei: convertantur et erubescant valde velociter.
{10} Let all my enemies be ashamed and together be greatly troubled. May they be converted and become ashamed very quickly.

Doxology
{11}Gloria Patri, et Filio, et Spiritui Sancto,
{11} Glory to the Father and to the Son and to the Holy Spirit,

{12}Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.
{12}As it was in the beginning, both now and always, and to the ages of ages. Amen.

The edition used in this performance is taken from: Orlando di Lasso, *The Seven Penitential Psalms and Laudate Domininum de caelis*, edited by Peter Bergquist, Recent Researches in the Music of the Renaissance, vols. 86-87, Madison, Wisconsin: A-R Editions, c1990. Permission for this performance was granted by the publisher.

3. **Schaffe in mir Gott, Op. 29, No. 2 (1860)** **Johannes Brahms**
Text: Psalm 51: 10–12 **(1833–1897)**

Schaffe in mir, Gott, ein rein Herz, und gib mir einen neuen, gewissen Geist.
Verwirf mich nicht von deinem Angesicht und nimm deinen heiligen Geist nicht von mir.
Tröste mich wieder mit deiner Hülfe, und der freudige Geist erhalte mich.

Create in me, O God, a clean heart: and give me a new and right spirit.
Cast me not away from thy presence: and take not thy holy Spirit from me.
Comfort me again with thy help: and may the Spirit of joy uphold me.

4. **Singet Dem Herrn (2001)** **Vic Nees**
Text: Psalm 98:1 **(b. 1936)**
Soloist: Megan Chartrand, soprano

Singet dem Herrn ein neues Lied; denn er tut Wunder.
Er sieget mit seiner Rechten und mit seinem heil'gen Arm.

Sing a new song to the Lord; for he has done marvelous things.
He achieves victory with his right hand and his holy arm.

5. **Amsterdams Pater Noster (2006** — **Vic Nees**
Text: Matthew 6:9–13 — (b. 1936)
Soloist: Sarah Toane, soprano

Pater noster, qui es in caelis: sanctificetur nomen tuum;
adveniat regnum tuum; fiat voluntas tua,
sicut in caelo, et in terra.
Panem nostrum cotidianum da nobis hodie; et dimitte nobis debita nostra,
Sicut et nos dimittimus debitoribus nostris.
et ne nos inducas in tentationem; sed libera nos a malo.
Amen

Our Father, who art in heaven; hallowed be thy name.
Thy kingdom come; Thy will be done,
On earth as it is in heaven.
Give us this day our daily bread; and forgive us our debts,
As we forgive our debtors.
And lead us not into temptation; but deliver us from evil.
Amen.

Intermission

6. **The Blue Bird, Op. 119, No. 3,** — **Charles Villiers Stanford**
Text: Mary E. Coleridge — **(1852–1924)**

The lake lay blue below the hill, the lake lay blue below the hill,
O'er it, as I looked, there flew across the waters, cold and still,
a bird whose wings were palest blue.

The sky above was blue at last, the sky beneath me blue in blue,
A moment, ere the bird had passed, it caught his image as he flew.
The lake lay blue below the hill

7. **Sechs Lieder im Freien zu singen, Op. 48,** — **Felix Mendelssohn**
(Six Songs to sing in the Outdoors) — **(1809–1847)**

1) **Frühlingsahnung** Text: Ludwig Uhland
O sanfter, süsser Hauch! Schon weckest du wieder
mir Frühlingslieder, bald blühen die Veilchen auch.

Anticipation of Spring
O gentle, sweet breath! Already you awake again
songs of spring in me; soon the violets will start blooming as well.

2) **Die Primel** Text: Nikolaus Lenau
Liebliche Blume, bist du so früh schon wiedergekommen?
Sei mir gegrüßt, Botin des Frühling.

Leiser denn alle Blumen der Wiese hast du geschlummert,
liebliche Primel, Botin des Frühling.

The Primrose
Lovely flower, Are you so early already returned?
May you be greeted by me, Messenger of Spring.

More lightly than all the flowers of the meadow have you remained dormant,
Lovely primrose, Messenger of Spring.

3) **Frühlingsfeier** Text: Ludwig Uhland
Süßer, goldner Frühlingstag! Inniges Entzücken!
Wenn mir je ein Lied gelang, Sollt' es heut' nicht glücken?

Doch warum in dieser Zeit an die Arbeit treten?
Frühling ist ein hohes Fest: Laßt mich ruhn und beten!

Spring Festival
Sweet, golden spring day! Heartfelt delight!
If I were ever to attempt a song, should I not succeed today?

Yet why at this time should I think of work?
Spring is a high holiday: let me rest and pray!

4) **Lerchengesang** Text: Ludwig Uhland
Wie lieblicher Klang, o Lerche, dein Sang!
er hebt sich, er schwingt sich in Wonne.
Du nimmst mich von hier, ich singe mit dir,
wir steigen durch Wolken zur Sonne.

Lark's Song
What a lovely sound, O lark, your song.
It rises and swings itself in delight!
You take me away from here, I'm singing with you,
We rise through the clouds to the sun.

5) **Morgengebet** Text: Joseph von Eichendorff
O wunderbares tiefes Schweigen, wie einsam ist's noch auf der Welt!
Die Wälder nur sich leise neigen, als ging' der Herr durch's stille Feld.

Ich fühle mich recht wie neu geschaffen, wo ist die Sorge nun und Not?
Was mich noch gestern wollt' erschlaffen ich schäm' mich des im Morgenrot.

Die Welt mit ihrem Gram und Glücke will ich, ein Pilger, frohbereit
betreten nur wie eine Brücke zu dir, Herr, über'n Strom der Zeit.

Morning prayer
O wondrous, profound silence - how solitary it is yet in the world!
The woods just bow softly, as if God were moving through the silent field.

I feel as if newly created: where is sorrow now and affliction?
What just yesterday sapped my strength shames me in dawn's light.

The world with its grief and joy, I wish, as a pilgrim, blithely ready
to traverse - like a bridge that leads to you, God, across the stream of time.

6) **Herbstlied** Text: Nikolaus Lenau
Holder Lenz, du bist dahin! Nirgends, nirgends darfst du bleiben!
Wo ich sah dein frohes Blühn, braust des Herbstes banges Treiben.

Wie der Wind so traurig fuhr durch den Strauch, als ob er weine;
Sterbeseufzer der Natur schauern durch die welken Haine.

Wieder ist, wie bald! wie bald! Mir ein Jahr dahingeschwunden.
Fragend rauscht es aus dem Wald: "Hat dein Herz sein Glück gefunden?"

Waldesrauschen, wunderbar hast du mir das Herz getroffen!
Treulich bringt ein jedes Jahr neues Laub wie neues Hoffen.

Autumn lament/song
Lovely spring, you are gone! for never, never may you remain!
Where I saw your merry blossoms now bluster autumn's anxious stirrings.

How the wind blows so mournfully through the bushes, as if it were weeping;
Nature's dying sighs shudder through the decaying grove.

Again it is, how soon, how soon! a year has vanished, lost from me.
It rushes through the woods, asking "Has your heart found happiness?"

Murmuring woods, how wonderfully have you affected my heart!
Every year reliably brings new leaves like new hopes.

8. **Four Part-Songs** — **Gustav Holst (1874–1934)**

The Autumn is Old (1899) Text: Thomas Hood
The autumn is old, the sere leaves are flying,
He hath gather'd up gold and now he is dying, Old Age, begin weeping!

The year's in the wane, there is nothing adorning,
The night has no eve and the day has no morning, Cold Winter gives warning.

The rivers run cold, the red sun is sinking.
And I am grown old and life is fast shrinking. There's enow for sad thinking.

Winter and the Birds (1894) Text: Fritz Hart
Winter doth come at the close of the year, and the birds fly away.
The earth is asleep whilst the air doth weep snowflakes all the year.
Wise men tell us in their wisdom: 'Birds bid us goodbye,
frighten'd by the stormy weather and the wintry sky.'

Birds fly away at the close of the year, and then winter appears.
The earth is alone now the birds are flown, hence her tears.
Thus the poet tells the story: 'Winter is the sigh
of the earth left sad and dreary, at the birds' goodbye.

Soft and Gently (1896) Text: Heinrich Heine
Soft and gently through my soul sweetest bells are ringing,
Speed you forth, my little song, of springtime blithely singing.
Speed you onward to a house where sweet flowers are fleeting,
If perchance a rose you see, say, I send her greeting.

O Lady, Leave that Silken Thread (1895) Text: Thomas Hood
O Lady, leave that silken thread and flow'ry tapestry,
There's living roses on the bush and blossoms on the tree;
Stoop where thou wilt, thy careless hand some random bud will meet,
Thou canst not tread, but thou wilt find the daisy at thy feet.

'Tis like the birthday of the world, when earth was born in bloom,
The light is made of many dyes, the air is all perfume.
There's crimson buds, and white and blue, the very rainbow showers
have twin'd to blossoms where they fell, and sown the earth with flowers.

There's fairy tulips in the east, the garden of the sun,
The very streams reflect the lives of blossoms as they run;
While morning opes like a crimson rose, still wet with pearly showers.
Then, Lady, leave the silken thread thou twinest into flowers.

9. **Denn er hat seinen Engeln, (1844** **Felix Mendelssohn**
Text: Psalm 91:11–12 **(1809–1847)**

Denn Er hat seinen Engeln befohlen über dir,
dass sie dich behüten auf allen deinen Wegen,
dass sie dich auf den Händen tragen und du deinen Fuß nicht an einen Stein stoßest,
dass sie dich auf den Händen tragen, dass sie dich behüten auf allen deinen Wegen.

For He has given his angels charge over you,
That they shall guard you in all your ways,
That on their hands they will bear you up, lest you dash your foot against a stone,
That on their hands they will bear you up; that they shall guard you in all your ways.

Orlando Lassus (1532–1594)

Orlando Lassus remains one of the greatest composers in Western music history (or as Paul Henry Lang says: "of all times, bar none" {American Choral Review, XVII, 2, April, 1975, p. 25}). He was celebrated in his time as the "Belgian Orpheus," though the little West European country is too small a place with which to identify him -- Europe would be more appropriate. Just as he freely mingled Latin, German, French, Italian, and Flemish in his correspondence, he mixed with his Masses and motets French chansons, German songs, Italian villanelles and his madrigals. Lassus and his art were international, or rather, multinational. In the more than 2000 works he left (including 530 motets), there is ever-present originality, as there is true devotion, endless imagination, passion, even humor, all dominated by extreme virtuosity. While consummately capable in all the compositional forms of his day, Lassus' brilliance lay in his innate ability to express the meaning of a text so clearly. There is an instant sense of genuine human understanding of the texts and consequently a musical process that seeks to elucidate, through music, the meaning of the text. His motets are declamatory; there are abrupt changes in texture, chords, tempo, and tessitura, always dictated by text and always subservient to the general mood of the text. More than simple word painting, his motets are well-constructed musical entities in which various musical choices have been made, in spite of their being strongly guided by the meaning and substance of the text.

The *Psalmi Davidis poenitentiales* (Penitential Psalms of David), composed about 1560, have long been held to represent one of the high points of sixteenth-century music as well as the greatest work of Lassus. Although probably not performed as a set, it is clearly evident that Lassus conceived the set as an organized whole by using the Church Modes as a unifying structural element. The first psalm (being performed at today's concert) is set in Mode 1 (Dorian), the second is in Mode 2 (Hypodorian, transposed up a fourth), and so on through the seven modes and seven psalms. However, as there was no Penitential Psalm for Mode 8, Lassus included the two *Laudate Psalms* (Ps. 148, 150), in the collection and set these in Mode 8, completing the cycle. Additional structural unification of the cycle is achieved with the inclusion of the *Gloria Patri* and the *Sicut erat in principio* settings at the end of each individual psalm. Furthermore, while using various combinations of two to five voices throughout the cycle, Lassus sets all the *Sicut erat* settings and the final section of the *Laudate Psalms* for six voices.

Tui sunt coeli is categorized as one of Lassus' "Grand Motets", i.e. polychoral motets featuring eight or more voices organized into separate choirs. However, unlike in the Venetian style where each choir was widely separated in the church and therefore operated as a separate harmonic identity, Lassus treated all voices much more contrapuntally, using various combinations of voices to create contrasting sonorities. For example, Lassus frequently writes in *tuttis* on the assumption that the "real" bass – the lowest part for the time being – will be heard as such, while the other bass line acts as a middle part. His polychoral motets were, therefore, probably not intended to be sung antiphonally, and indeed, the well-known miniature of Lassus by Hans Mielich shows him surrounded by musicians without any spatial separation.

Johannes Brahms (1833–1897)

The great composer of chamber music, symphonies, and songs, 19th-century Johannes Brahms, was a master of counterpoint. This is nowhere more prominent than in his choral music, especially his many motets. *Schaffe in mir, Gott, ein rein Herz* is one of Brahms' earliest surviving motets, composed in 1860. This piece combines the most rigorous canonic

writing, using devices such as augmentation, inversion, and stretto, with flowing melodic lines. The work is in four sections. The first includes a canon between soprano and low bass, in which the bass sings the soprano melody in longer note values (twice as long). A listener might not be aware of this device, a kind of intellectual game, but for singers it is rewarding. The second and longest part, "Verwirf mich nicht," is densely chromatic. The entrances of voices start separated by three measures, but near the end they tumble together in an exciting overlap (stretto). The third section is itself in three parts, first a phrase for three men's voices, followed by an echo for three women's voices, then a return to the men. This too is canonic, and leads directly to a brisk, propulsive fugato, a prayer for a joyful spirit. Brahms uses quite literal word painting for "erhalte mich" at the conclusion. The sopranos are "upheld" on a high G for seven measures by the three lower voices, who swirl through seven chords, all appropriately undergirding the sopranos' stationary line.

Jakob Ludwig Felix Mendelssohn Bartholdy (1809 –1847)

Felix Mendelssohn-Bartholdy, blessed with an astounding facility and ease of composition, wrote his several *opera* of unaccompanied choral *Lieder* with the understanding that they would most likely be performed informally, perhaps out-of-doors, as pleasant diversions for musicians and music lovers. He once said, "The most natural music of all occurs when four people go out together in the woods or in a boat, and carry the music with them and inside them!" These pieces for chorus, sparkling musical miniatures, are perhaps the finest illustration of this profession of artistic faith.

This collection, also known as *Der erste Frühlingstag* contains six songs much at the core of the German "outdoors" tradition. In their naïve and blissful depiction of the joys of the first day of Spring, they accurately reflect another Romantic conceit -- the soul's symbolic rebirth with this special season's annual return. While the mood of these songs can often seem lighthearted, they are nonetheless finely wrought gems whose true beauty emerges when the composer's detailed and ubiquitous markings for style and nuance are meticulously observed.

Mendelssohn wrote and performed *Denn er hat seinen Engeln befohlen* after the King of Prussia escaped an attempted assassination. Some years later he made some minor modifications to the voices, added an orchestra part and included it in his oratorio Elijah (op 70). In keeping with the archaic concept of guardian angels, he incorporates the archaic structure of double choir composition, and combines this with the luxuriant warmth of rich harmonies to envelop the listener in a sense of musical security.

Charles Villiers Stanford (1852–1924)

Sir Charles Villiers Stanford was born in 1852, and showed talent at an early age as both a singer and a cellist. His studies included stints in Berlin and Leipzig where the influence of Brahms and the other famous Germanic composers was inescapable. He joined Sir Hubert Parry as Professor of Composition at the founding of the Royal College of Music in 1883, and for the next forty years taught virtually all the subsequent important British composers. So highly regarded was he by his peers, that at his death in 1924 he was buried in Westminster Abbey, next to Purcell. *The Blue Bird* - a great favorite of British audiences - is an impressionistic, yet intriguingly austere portrait in color and sound. A shimmering stasis is achieved with the vivid yet calm text almost magically reflected in the music.

Gustav Theodore Holst (1874–1934)
An English composer and a music teacher for nearly 20 years, Holst is most famous for his orchestral suite *The Planets*. Having studied at the Royal College of Music in London, his early work was influenced by Ravel, Grieg, Richard Strauss, and fellow student Ralph Vaughan Williams. However, most of his music is highly original, with influences from Hindu spiritualism and English folk tunes. Holst' music is well known for unconventional use of metre and haunting melodies.

These four early and unperformed part-songs are among a number of vocal works which Holst' daughter, Imogen Holst collected and edited shortly before her death in 1984. Composed over a span of five years, using texts from various poets, (including Fritz Hart, a classmate of Holst at the Royal College), these short pieces are treasures of simple, yet artistic creativity – sure to appeal to all listeners.

Vic Nees (b. 1936)
Vic Nees was born in Mechelen, Belgium, on March 8th 1936. He studied composition with Flor Peeters and choral conducting with Kurt Thomas. In 1961 he was appointed choir music producer at BRT (Belgian Radio and Television), where he was the conductor of the Flemish Radio Choir from 1970 until 1996. He has been a guest conductor in the Netherlands, Ireland, Spain, Hungary and Venezuela, often conducting compositions of his own. Vic Nees plays an important role in amateur choir organizations. He has been invited to be a jury member at international choir festivals in Arezzo, Arnhem, Cork, Let the peoples sing, Maasmechelen, Malta, Neerpelt, Tours, Trento and Varna. He is a consultant for the European Federation of Young Choirs (EFYC). Composing primarily vocal music, Nees has been awarded many prizes for his compositions, including the Eugene Baie Prize (1973), the AGEC Prize (1990) and the Visser-Neerlandia Prize (1995). He was elected as member of the The Royal Flemish Academy in 1994, and as member of The Royal Academy of Belgium for Sciences and Arts in 1998.

Singet dem Herrn, composed in 2001, was commissioned by the Lübeck chamber choir I *Vocalisti*. It is a virtuoso work that places great demands on the performers. Yet this virtuosity springs from the intensity with which the text is felt and set rather than being intentional. The swinging "Singet" is succeeded by a simple, folksong-like "Neues Lied." Then the music lingers for a long while on "denn er tut Wunder", sometimes in quiet wonder, sometimes in exuberant enthusiasm. A strong rhythm whips up "Er sieget" into an impressive climax, to which the soprano solo contributes her expansive melody. The entire work shows a great variety of expressive means, of rhythm, melody and tone color, which results in a rich diversity of moods.

Amsterdams Pater Noster was commissioned by Annie Bank Edition, publishers and distributors of choral music, located in Amsterdam, Holland on the occasion of their 65th business anniversary. In this work Nees uses all of the notes available in the spelling of the word "Amsterdam" to create a musical motive, which forms the basic melodic subject of the composition, i.e. the sequence A, E, D, and A. This motive is outlined immediately by the first tenors, followed by the first sopranos in canonic form. Following a contrasting B section on the text "And forgive us our debts," there is a return to this motive in the final section. The soaring soprano solo combined with rich choral sonorities resolving on a beautiful A major tonality on the final "Amen" provide an exquisite conclusion to this intimate setting of the ancient text.

University of Alberta Madrigal Singers

Soprano
Megan Chartrand
Melanie Marlin *
Annette Martens
Meghan Margo Rayment
Mary-Ellen Rayner
Eve Richardson **
Sarah Toane
Elaine Vooys-Myhre *

Alto
Rebecca Claborn
Maria Conkey
Lana Cuthbertson
Susan Farrell
Allison Glubish
Sarah Howe
Abra Louise Whitney

Tenor
Iain Gillis
Justin Jalea
John K. Pattison
Anthony Wynn

Bass
Jacques Arsenault
Kurt Illerbrun
Christopher Giffen
Yu-Ting Lin
Damon MacLeod
Denis St-Onge

* Teaching Assistant
** Choir President

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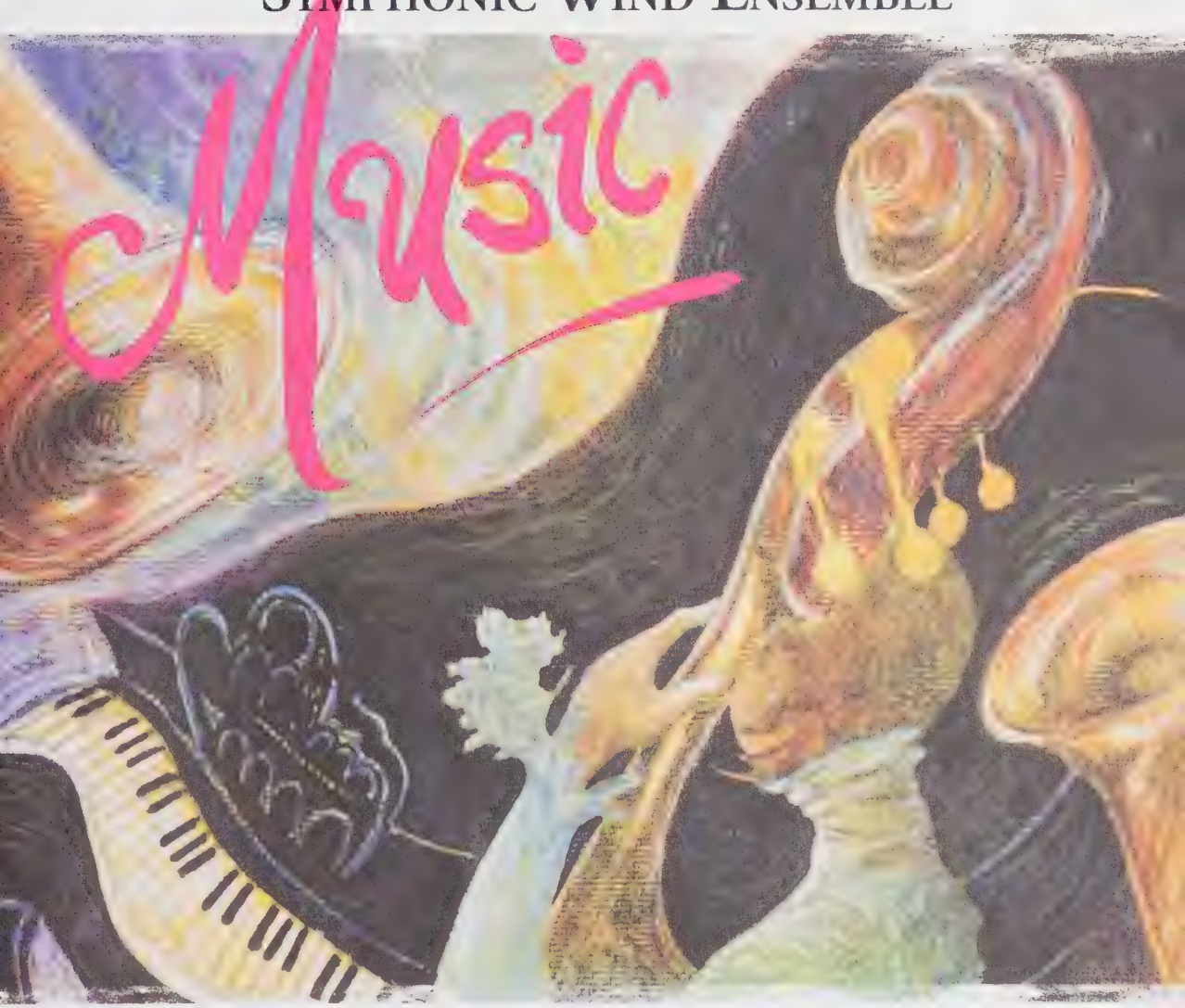


DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

DESIGN: EXPLORE 7779

The University of Alberta Department of Music presents:

2009 University of Alberta
HONOUR BAND
with the University of Alberta
SYMPHONIC WIND ENSEMBLE



Conductors

WENDY GRASDAHL FORDYCE PIER

Graduate Assistant Conductor

TAINA LORENZ-TURNER

Saturday, March 21, 2009 at 7:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

2009 University of Alberta Honour Band
Wendy Grasdahl, Conductor

Selections to be chosen from the following:

Sun Dance (1997)	Frank Ticheli (b.1958)
Pilgrim Traveller (2005)	Timothy Broege (b. 1947)
Third Suite (1965)	Robert Jager (b.1939)
Overture on a Southern Hymn (1977)	Robert Palmer (b.1945)
Prospect Hymn (1983)	Pierre La Plante (b. 1943)

Intermission

2008-2009
University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Conductor
Taina Lorenz-Turner, Graduate Assistant Conductor

An Outdoor Overture (1938)	Aaron Copland (1900 – 1990)
Loch na Beiste (2001)	Allan Gilliland
Shenandoah (1999)	Frank Ticheli
Ghost Train (1994-1996)	Eric Whitacre (b. 1970)

Program Notes

Aaron Copland (1900 – 1990) was an American composer of concert and film music, as well as an accomplished pianist. Instrumental in forging a distinctly American style of composition, he was widely known as "the dean of American composers." Copland's music achieved a balance between modern music and American folk styles. The open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. He also incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows in a broad range of works for concert hall, theatre, ballet, and films. Aside from composing, Copland was a teacher, lecturer, critic, writer, and conductor.

The late 1930's may have been a rough time for Americans, but it was a fertile time for composer Aaron Copland, who was at the height of his "populist" phase. After periods composing in the jazz and then *avant garde* idioms, he had set out to consciously simplify his music, using folk themes and writing music for more utilitarian purposes, such as film scores or music for schools. In 1936 he wrote an opera, *The Second Hurricane*, to be sung by children in school performances (along with a chorus for their parents!). Alexander Richter, Director of Music at the High School of Music and Art in New York City, heard a performance of *Hurricane*, and when he began a campaign to get more new music written for use in schools, he contacted Copland and asked him to be a part of it. The campaign, called "American Music for American Youth," would feature music that was "optimistic in tone, which would have a definite appeal to the adolescent youth of this country."

An Outdoor Overture (1938) Copland agreed to the project and created *An Outdoor Overture*, scoring both a band and an orchestral version of the piece. The work was premiered at Richter's school in December 1938, the same year that Copland completed *Billy the Kid*. The two pieces share some distinct similarities, especially in the opening fanfare of the *Overture*. This fanfare and an extended trumpet solo are contrasted with a march-like theme and a lyrical melody for strings, all of which are cleverly woven into the final, joyous conclusion. Copland's contemporary, composer Elliott Carter, wrote that the work "...contains some of the finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer." (B. Heninger)

Allan Gilliland. One of Canada's busiest composers; Allan Gilliland was born in Darvel, Scotland in 1965 and immigrated to Canada in 1972. Based in Edmonton (Alberta) he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre. His music has been performed by many ensembles around the world including: the Edmonton Symphony Orchestra, Vancouver Symphony Orchestra, St. Lawrence String Quartet, Canadian Brass, Winnipeg Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Kitchener-Waterloo Symphony Orchestra, Hammerhead Consort, Rochester Philharmonic, the Boston Pops and the brass section of the New York Philharmonic. For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, and clarinet. Other highlights include; The Winspear Fanfare composed for the opening of the Francis Winspear Centre for Music, An Overture for the Worlds commissioned for the opening ceremonies of the IAAF World Championships in Athletics, Dreaming of the Masters I a jazz concerto written for clarinetist James in 2004 by the Boston Pops, the 1-act opera Hannaraptor and the musicals The Seventh Circle and Dead Beats. In 2006 he was one of a handful of composers asked to participate in the ASCAP/Buddy Baker Film Scoring Workshop at New York University. In 2002 his orchestral work On the Shoulders of Giants took first prize at the prestigious Winnipeg

Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association as well as first place in the Jean Coulthard Competition for Composers and the Lydia Pals Composers Competition. As an arranger, he has written hundreds of charts for almost every combination of instruments including three full "pops" shows for the Edmonton Symphony Orchestra. Though no longer active, Allan was also a busy free-lance trumpet player. He was a regular member of the Tommy Banks Big Band, co-led The Creative Opportunity Orchestra (CO2) and Inside Track and performed with the Edmonton Symphony Orchestra, Edmonton Opera, Citadel Theatre and Capital Brass. He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta. His teachers include Violet Archer, Howard Bashaw and Malcolm Forsyth. Allan has taught at the University of Alberta and Red Deer College and is now Head of Composition at Grant MacEwan College in Edmonton where he lives with his wife and two children.

Loch na Beiste (2001) was premiered by the Edmonton Symphony Orchestra on November 1, 2001 at the Winspear Centre for Music. It was rescored for wind ensemble in 2008. Gilliland says the following about his composition:

"Around the time I began thinking about this piece, my wife had returned from a trip to Great Britain. While there, she had bought a cute book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name: Loch na Beiste, which means "Lake of the Monster". *Loch na Beiste* is loosely based on the story found in that children's book. The book begins by explaining how, at one time, there had been two landmasses that came together to form Scotland. At the point where the two pieces of land met, there was a gap, which created the loch (lake) and trapped a monster. The book then goes on to describe the various times in history that "Nessie" has been seen and chased. Since the first documented sightings in 565CE, "Nessie" has been pursued with greater and greater vigilance. *Loch na Beiste* is divided into two sections. The first represents the coming together of Scotland and the trapping of the monster. The second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her."

Frank Ticheli (b.1958) is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a Professor of Composition at the University of Southern California. A number of his works are particularly notable, as they have become standards in concert band repertoire. After John Phillip Sousa, he is known to be the second most performed composer of music for concert band.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberson Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Frank Ticheli received his Doctoral and Master of Music degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Shenandoah (1999) The Shenandoah Valley and the Shenandoah River are located in Virginia. The most popular text for the 19th century folksong is a telling of an early settler's love for a Native American woman. *Shenandoah* was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of the river. Ticheli's setting evokes the life-affirming energy and timelessness of the river. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

Sun Dance (1997) was composed with the intention of evoking bright joy. After completing the work, Ticheli suggests that more concrete images such as a town festival on a warm summer day comes to mind. He imagined townsfolk gathered in a park; some dancing to music being played, some just walking around. Ticheli balances the song-like and dance-like elements of the piece through the oboe's gentle opening statement and the vocally inspired, yet passionate, middle section of the work with the syncopated rhythmic figures throughout the work. These rhythmic motives are used to generate themes throughout the piece.

Eric Whitacre (b. 1970) is quickly becoming one of the bright stars of American music scene. He is a regularly commissioned and published composer, and has received performances of his works throughout the world. Whitacre has received awards from ASCAP, The American Choral Directors Association, The Barlow International Foundation, and the Dale Warland Singers commissioning program. As conductor, Whitacre has served as principal conductor of the College Light Opera Company, chorus master for the Nevada Symphony Orchestra, and has appeared as guest conductor with the Gregg Smith Singers and the San Francisco Symphony Chorus. Whitacre studied composition with John Corigliano and David Diamond and holds the Master of Music degree from the Juilliard School of Music.

Ghost Train (1994-1996) is a sound piece depicting the American folk legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons. Whitacre says the following about *Ghost Train*:

> The compositional challenge came in creating a larger three-movement work from the first movement, which was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. *At the Station* is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. *The Motive Revolution* is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the countryside, moonlight glistening off its dark steel, and ends with a final, heroic tribute to these machines and the people who worked them.

It is written for and dedicated to Thomas Leslie and the University of Nevada, Las Vegas Wind Symphony.

Robert Palmer (b.1945) received his Doctor of Music degree in Composition from Florida State University. He studied with John Boda and Chris Floyd. Palmer currently teaches theory and composition at Brevard College in N. Carolina. He has composed extensively for band, chorus, orchestra, and chamber ensembles.

Overture on a Southern Hymn (1977–79) is based on the tradition hymn, "Wondrous Love". The original hymn tune is found in William Walker's *Southern Harmony*, a collection of shape note hymns, as entry 252. The pentatonic melody and traditional hymn harmonies taken directly from *Southern Harmony* are juxtaposed with a modern rhythmic, harmonic, and melodic compositional technique. Although the piece is titles as an overture, it has a formal structure more characteristic of theme and variations. *Overture on a Southern Hymn* is Palmer's first composition for concert band.

Robert Jager (b.1939) is an American composer who studied at the University of Michigan. He then taught wind instruments in Tennessee. He served the US Navy as Theory Instructor and Staff Arranger at the US Naval School of Music. He won numerous awards for his band compositions.

Third Suite (1965 – 67) is a tuneful work for band in three movements. The first movement has the steady rhythms and feel of a march with interruptions of unequal time. It includes a percussion solo near the middle of the movement. The second movement, Waltz, continues with the slight distortion of regular time and feel. Colour and contrast are important features in this movement. The third movement is in Rondo form opening with a five chord introduction by the full band. This becomes the connecting idea throughout the movement. The *Third Suite* was written for Mr. Leo Imperial of the Granby High School Band of Norfolk, Virginia.

Timothy Broege (b. 1947) studied piano, harpsichord, theory and improvisation, and composition at Northwestern University in Chicago. He taught for Chicago Public Schools before returning to his home state of New Jersey where he continued to teach general and instrumental music to elementary students. He has since moved to serving as church organist and Director of Music at the Belmar First Presbyterian Church and Elberon Memorial church. Broege's music has been performed throughout the world, championed by orchestras, wind bands, chamber music ensembles, choirs and soloists.

Pilgrim Traveler (2005) is a single movement scored for wind band and is based on the shape note hymns found in *The Sacred Harp*. Originating in the late 18th century, the shape note, or "fa-sol-la" singing, remains a vibrant folk tradition in the southern United States. Each of the four singing syllables, fa, sol, la, and me, correspond to a particular shape, triangle, circle, square, and diamond, and are used to aid in the recognition of pitches and the learning of melodies. The tunes have a rough-hewn, country character to them and are simple in their diatonic structure and modal harmony. The tunes used in this work are: *Pilgrim Traveler, Jefferson,* and *Aylesbury*. The first two tunes are the principal themes and undergo a series of variations throughout the work. As the music grows more contrapuntally complicated, the other tunes are incorporated into the final section of the piece. The music portrays a journey or a spiritual quest undertaken by a pilgrim seeking solace and enlightenment.

Pierre LaPlante, (b. 1943) of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He resides in the Madison area where he composes and plays in the Madison Wind Ensemble. La Plante recently retired after 33 years of teaching at various levels. His many years of working with beginning band students has proven very helpful when writing music that is accessible to young players. La Plante's works have been played by wind bands in Japan, Europe and Australia, as well as appearing on numerous state contest lists. La Plante is a bassoonist and has been active in Wisconsin area band and orchestras including the Beloit-Janesville Symphony, the Unitarian Society Orchestra and the Madison Wind Ensemble. He has adjudicated for the Wisconsin Music Educators Conference and is a member of MENC and ASCAP. He believes the biggest challenge in writing for young bands is to come up with something musical (keeping the technical demands reasonable), without "writing down" to the group.

Prospect Hymn (1983) is based on the Southern Harmony shaped note tradition. It is cast in a reverential but modern idiom. It is simple, yet expressive and builds slowly to a broad quasi-fanfare finish. *Prospect Hymn* is also known among folksingers and chanteymen as "The Seamen's Hymn".

2009 University of Alberta Honour Band

Flute
Jessica Greening (Airdrie)
Amanda Wilkesheski (Airdrie)
Darilyn Edwards (Glenwood)
Tanisha Low (Cardston)
Rianne Gabert (Fort Saskatchewan)
Mary-Beth Wolves (Magrath)
Danielle Fuechtmann (Edmonton)
Linda Hudson (Beaumont)
Jennifer Huizinga (St. Albert)
Lauren Gagnon (Wetaskiwin)

Bassoon
Clayton Castel (Edmonton)

Clarinet
Melissa Stout (Airdrie)
Breanna Case (Balzac)
Tessa Cahoon (Cardston)
Jennifer Benkovich (Spruce Grove)
Josh Iverson (Wainwright)
Andrea Tarnawsky (Sherwood Park)
Megan Neill (Morinville)
Vassily Minaev (Edmonton)

Bass Clarinet
Lawson Gillespie (Fort Saskatchewan)
Greg Fairservice (Fort Saskatchewan)

Alto Saxophone
Jillian Gordon (Stony Plain)
Stephen Lister (Drumheller)
Amanda Murray (Edmonton)
Tracy Laslop (Devon)
Katrina Tarnawsky (Sherwood Park)

Tenor Saxophone
Alain Gervais (St. Albert)
Sydney Hawkeswood (Spruce Grove)
Ryan Yusep (Edmonton)

Baritone Saxophone
Kaylyn Cudrak (Taber)
Spencer Schafers (Morinville)

Trumpet
Harley Morison (Airdrie)
Adam Hynes (Spruce Grove)
David Rhodes (Stony Plain)
Ayden Haggarty (St. Albert)
Kristin LaGrange (Edmonton)
Desiree Skubleny (Edmonton)

Trombone
Tristan Bruce (Airdrie)
Sean Bumstead (Devon)
Janet Brandon (Stony Plain)
Clayton Liebe (Spruce Grove)

Bass Trombone
Yuri Delanghe (Edmonton)

Horn
Arianna Brophy (Edmonton)
Nadyne Brost (Airdrie)

Euphonium
Kate Geibelhaus (Edmonton)

Tuba
Erik Jensen (Magrath)
Renee Mutch (St. Albert)
Stephanie Jorritsma (Edmonton)

String Bass
Wesley Brenneis (Morinville)

Percussion
Rebecca Robinson (Magrath)
Mathieu Blanchette (St. Albert)
Robert McClure (St. Albert)
Erica Letwiniuk (Edmonton)
Robin Lake (Edmonton)
Allyson MacIvor (Cardiff)

2008-2009 University of Alberta Symphonic Wind Ensemble
Fordyce Pier, Conductor
Taina Lorenz-Turner, Graduate Assistant Conductor

Flutes
Twila Bakker
Kirsten Elliott
MaryGrace Johnstone
Jessica McMillan
Genevieve Kalnins
Ruth Robson Choi

Oboes
Graeme Armstrong
Christa Eriksson
Matt Jaffray

Bassoons
Matt Nickel
Allison Querengesser

Clarinets
Ianna Ings
Christopher Mann
Ellie Neufeld
Collin Rattray (bass)
Morgan Richardson
Nita Sankar (contrabass)
Kim Shire
Rachel Soong
Janna Trace

Saxophones
Jayson Erickson (alto)
Matthew Falk (alto)
Jesse Hay (bari)
Michael Morimoto (alto)
Emily Schultz (alto)
Stewart Yaworski (tenor)

Trumpets
Ian Burgess
Mary Charbonneau
Maria Fuller
Katie Janhsen
Sara Mills
Brian Moyer

Horns
Jennifer Forbes
Jackie Szaszkiewicz*
Michael Clark
Rachel Erdman

Trombones
David Galloway
Craig Goueffic*
Harrison Lee (bass)
Graham Toombs
Catherine Woodruff

Euphoniums
Amy Beinert*
Lawrence Dommer

Tubas
Ray Basaraba
Sidney M'sahel
Samantha Sobota

Percussion
Jenna Anderson
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachonoski
Zach Smith

Piano
Kelly Kim

* denotes section leader


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DEPARTMENT OF
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Allison Balcetis
saxophones

Candidate for the Doctor of Music Degree

Chamber Music Recital

Sunday, March 22, 2009 at 2:00 pm
Convocation Hall, Arts Building, University of Alberta

Program

L'incandescence de la Bruine — Bruno Mantovani
(The Glow of the Mist)
with Sandra Joy, piano

Lacrimosa — Marilyn Shrude
with Sandra Joy, piano

Chose Grave Sans Consequence — Philippe Laval
(Serious Things Without Consequence)
Canadian Premier
with Po-Yuan Ku, baritone saxophone

Amtrak 118 — François Rossé
with Amanda Massey, soprano

Sechs Bagatellen — György Ligeti
with Kim Cochrane, Michael Morimoto, and Po-Yuan Ku, saxophones

Line Drawings After Mark Tobey — Samuel Adler
I. Light Drawing
II. Dark Drawing
with Kim Cochrane, Michael Morimoto, and Po-Yuan Ku, saxophones

This recital is presented in partial fulfillment of the requirement for the Doctor of Music degree for Ms. Balcetis.

Program Notes

French composer Bruno Mantovani (born 1974) claims a prestigious education at the Paris Conservatory and IRCAM for studies in composition. Written in 1997, *L'incandescence de la Bruine* was chosen as a required piece for the 2nd International Jean-Marie Londeix Saxophone Competition in Bangkok, Thailand in 2008. The title suggests a veiled, mysterious mood that is achieved by the intertwining of timbres from the soprano saxophone and piano. The free form of the piece travels from amorphous dovetailing to precise clockwork-style chamber playing.

Distinguished composer Marilyn Shrude (born 1946) is a member of the American Academy of Arts and Letters and is winner of the Kennedy Center Friedheim Award for Orchestral Music. *Lacrimosa* ("weeping" in Latin) was written in 2006 in memory of two composition students of Shrude's who died in a plane crash.

In 2006 Allison had the opportunity to work with Philippe Laval (born 1961) in Bordeaux in an improvisation class taught by Etienne Rolin. Laval worked with the students, two saxophonists and an accordionist, to write them a trio that in the end became a duo for 2 baritone saxophones. Laval is a self-taught guitarist and studied music at the Sorbonne and the Conservatory of Bordeaux. The word *"grave"* in the title is a double-entendre meaning "serious" and "low," referring to the instrumentation. In describing the piece to us, Laval used the word "elephantine" repeatedly. . .

François Rossé (born 1945) is a true advocate for the saxophone having written some of the first idiomatic pieces for the instrument just as recently as the 1970's. His prestigious musical education includes studies at the Strasbourg Conservatory and the Paris Conservatory with Olivier Messiaen. In 1995 Rossé wrote *Amtrak 118* while aboard a train headed for New York.

For him, the piece "marks a moment of the trip like a painter who quickly sketches a countryside while on a trip. Also it is simply a way of inscribing one's name in a place that touches us" (Rossé).

Samuel Adler was born in 1928 in Mannheim, Germany and came to the United States in 1939. A member of the American Academy of Arts and Letters and a winner of the Guggenheim Fellowship, Adler's large output contains operas, symphonies, oratorio, chamber works, and solos. He studied at Boston University and Harvard University and is now Professor Emeritus at Eastman School of Music. He is very well known for his books on conducting and orchestration. *Line Drawings After Mark Tobey* refers to the American abstract expressionist painter who lived from 1890-1976. The quartet, written in 1978, shows two contrasting textures, a prominent element in Tobey's paintings.

Hungarian composer György Ligeti (1923-2006) wrote *Sechs Bagatellen* originally as a solo piano work in 1951 called *Musica Ricercata*. This was during period of time just after Ligeti's studies at the Budapest Academy of Music when he had returned home to teach counterpoint. At this time in Hungary the harsh Stalinist regime did not allow for experimental music, so the piano solo was kept hidden for several years. In 1953 the work was arranged for a traditional woodwind quintet and has become a standard piece in quintet repertoire. In 1997 Guillaume Bourgogne, with the agreement of Ligeti, arranged the bagatelles into a saxophone quartet. Returning to the original piano score, the idea was to create a version that was once again made of one general timbre. The six bagatelles include some written in the style of great past composers: Bartok in the 2nd movement and Stravinsky in the 6th.



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In Recital

Shelley Roth, soprano

Jeremy Spurgeon, piano

Sunday, March 22, 2009 at 7:30pm
Holy Trinity Anglican Church
10037 84th avenue

Program

Dein blaues Auge
Die Mainacht
Ständchen

Johanna Brahms
(1833-1897)

Ach, ich fühl's

Wolfgang Amadeus Mozart
(1756-1791)

Cantata No. 199
Recit – Mein Herze schwimmt im Blut
Aria – Stumme Seufzer, stille Klagen
Aria – Wie freudig ist mein Herz

Johann Sebastian Bach
(1685-1750)

Intermission

Flow my tears
Time stands still
Fine knacks for ladies

John Dowland
(1563-1626)

Le charme
Le colibri

Ernest Chausson
(1855-1899)

From: Colección de tonadillas
El tra la la y el punteado
La maja dolorosa número 3
El majo discreto

Enrique Granados
(1867-1916)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Roth.

Ms Roth is a recipient of a Beryl Barns Memorial Award (Undergraduate), Wiebe Johnson Scholarship in Voice, Abigale Edith Condell Memorial Scholarship in Music, and Peace River Pioneer Memorial Scholarship in Music

Reception to follow

Dein blaues Auge
Dein blaues Auge halt so still,
Ich blike bis zum Grund.
Du fragst mich, was ich sehen will?
Ich sehe mich gesund.

Es brannte mich ein glühend Paar,
Noch smerzt das Nachgefühl:
Das deine ist wie See so klar
Und wie ein See so kühl.

Die Mainacht
Wann der silberne Mond durch die Gesträuche blinkt
Und sein schlummerndes Licht über den Rasen streut,
Und die Nachtigall flötet,
Wandl ich traurig von Busch zu Busch.

Überhüllet vom Laub girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wend mich,
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lächelndes Bild, welches wie Morgenrot
Durch die Seele mir strahlt, find ich auf Erden dich?
Und die einsame Träne
Bebt mir heißer die Wang herab.

Ständchen
Der Mond stet über dem Berge,
So recht für verliebte Leut;
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.

Neben der Mauer im Schatten,
Da stehn der Studenten drei
Mit Flöt und Geig und Zither,
Und singen und spielen dabei.

Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten
Und lispelt: "Vergiß nicht mein!"

Your blue eyes
Your blue eyes hold so still;
I look into their depths.
You ask me what I want to see?
I see myself well again.

One blazing pair of eyes burned me;
the feeling from it still hurts.
Those – yours – are as clear as a lake
and, like a sea, so cool.

The May Night
When the silvery moon gleams through the shrubbery
and scatters its slumbering light over the grass,
and the nightingale warbles,
I wander sadly from bush to bush.

Shrouded by foliage, a pair of doves coos
their enchantment in front of me; but I turn away –
I seek darker shadow.
And the solitary tear falls.

When, oh smiling image, which like the sunrise
beams through my soul, shall I find you on earth?
And the solitary tear
trembles more hotly down my cheek.

Serenade
The moon is above the mountain, just right for people in love.
In the garden trickles a fountain;
otherwise, silence is far and wide.

By the wall in the shadows there stand three students with flute and fiddle and zither;
and they're singing and playing to their singing.

The sounds steal softly into the most beautiful girl's dream;
she sees her blond sweetheart
and whispers, "Forget me not!"

Ach, ich fühl's

Ach, ich fühls, es ist verschwunden,
Ewig hin der Liebe Glück,
Nimmer kommt ihr, Wonnestunden,
Meinem Herzen mehr zurück.

Sieh, Tamino, diese Tränen fließen,
Trauter, dir allein.
Fühlst du nicht der Liebe Sehnen,
So wird Ruh im Tode sein.

Mein Herze schwimmt im Blut

Mein Herze schwimmt im Blut,
Weil mich der Sünden Brut
In Gottes heilgen Augen zum Ungeheuer macht.
Und mein Gewissen fühlet Pein,
Weil mir die Sünden nicht als Höllenhenker sein.

Verhaßte Lasternacht!
Du allein hast mich in solche Not gebracht!
Und du böser Adamssamen raubst meiner Seelen alle Ruh,
Und schließest ihr den Himmerl zu!

Ach! Unerhörter Schmerz!
Mein ausgedorrtes Herz will ferner mehr kein Trost befeuchten;
Und ich muß mich vor dem verstecken,
Vor dem die Engel selbst ihr Angesicht verdekken.

Stumme Seufzer, Stille Klagen

Stumme Seufzer, stille Klagen,
Ihr mögt meine Schmerzen sagen,
Weil der Mund geschlossen ist;

Und ihr nassen Tränenquellen könnt ein sicheres Zeugnis stellen,
Wie mein sündlich Herz gebüßt.

Mein Herz ist itzt ein Tränen brunn,
Die Augen heiße Quellen.
Ach Gott! Wer wird dich doch zufrieden stellen?

Ah, I feel it

Ah, I feel it; it has vanished –
forever gone, the happiness of love!
Never will you, blissful hours,
come back again to my heart.

See, Tamino, these tears flow,
beloved one, for you alone.
If you do not feel the longing of love,
then peace will come to be in death.

My heart swims in blood

My heart swims in blood
because the multitude of my sins
makes me in God's holy eyes into a monster.
And my conscience feels anguish
because my sins are nought but hell's executioners.

Hateful night of wickedness!
You alone have brought me to such a pass!
You wicked seed of Adam, rob my soul of all rest,
and close heaven's doors on it.

Alas! Unheard of grief!
My parched heart is now denied the dew of consolation;
And I must conceal myself,
before the one from whom the Angels themselves hide their faces.

Wordless sighs, secret laments

Wordless sighs, secret laments,
you want to express my grief,
because my mouth is closed.

And ye moist springs of tears can bear true witness
to my sinful hearts repentance.

My heart is now a fount of tears,
my eyes hot springs.
Ah God! Who can satisfy thee?

Wie freudig ist mein Herz
Wie freudig ist mein Herz,
Da Gott versohnet ist
Und mir nach Reu und Leid nicht mehr die Seligkeit
Noch auch sein Herz verschließt.

Flow My Tears
Flow my tears fall from your springs,
Exiled for ever let me mourn:
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights shine you no more,
No nights are dark enough for those
That in despair their last fortunes deplore,
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled,
And tears, and sighs, and groans
My weary days of all joys have deprived.

From the highest spire of contentment,
My fortune is thrown,
And fear, and grief, and pain
For my deserts are my hopes since hope is gone.

Hark you shadow that in darkness dwell,
Learn to contemn light,
Happy, happy they that in hell feel not the world's despite.

Time Stands Still
Time stands still with gazing on her face,
Stand still and gaze,
for minutes, hours and years, to her give place.
All other things shall change,
but she remains the same,
Till heavens changed have their course,
and Time hath lost his name.

Cupid doth hover up and down blinded with her fair eyes,
And fortune, captive at her feet,
contemned and conquered lies.

How joyful is my heart
How joyful is my heart,
now God is reconciled
and after rue and sorrow no longer denies me blessedness
nor closes his heart to me.

Time Stands Still
When fortune, love, and time attend on
Her with my fortunes, love, and time I honour will alone.
If bloodless Envy say Duty hath no desert,
Duty replies that Envy knows herself his faithful heart.

My settled vows and spotless faith no fortune can remove,
Courage shall show my inward faith,
and faith shall try my love.

Fine Knacks for Ladies
Fine knacks for ladies, cheap choice brave and new,
Good pennyworths but money cannot move,
I keep a fair but for the fair to view,
A beggar may be liberal of love,

Though all my wares be trash, the heart is true.

Great gifts are guiles and look for gifts again,
My trifles come, as treasures from my mind,
It is a precious jewel to be plain,
Sometimes in shell the orient's pearls we find,

Of others take a sheaf, of me a grain.

Within this pack pins points laces and gloves,
And divers toys fitting a country fair,
But in my heart where duty serves and loves,
Turtles and twins, court's brood, a heavenly pair,

Happy the heart that thinks of no removes.

Le charme
Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptais mon esprit
Je ne pus d'abord le connaître.

Quand ton regard tomba sur moi,
Je sentis mon âme se fondre,
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre.

Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme,
Et je n'ai su que je t'aimais,
Qu'en voyant ta première larme.

Le colibri
Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair
Luire dans son nid tissé fines,
Comme un frais rayon s'échappe dans l'air.

Il se hate et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge, aux odeurs divines,
S'ouvre et porte au cœur un humide éclair.

Vers la fleur dorée il descend, se pose,
Et boit tant d'amour dans la coupe rose
Qu'il meurt, ne sachant s'il l'a pu tarir.

Sur la lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eût voulu mourir
Du premier baiser qui l'a parfumée!

El tra la la y el punteado
Es en balde, majo mio,
que sigas hablando,
porque hay cosas que contesto
yo siempre cantando.
Tra la la…
Por más que preguntes tanto,
Tra la la…
en mí no causas quebranto
ni yo he de salir de mi canto,
La la la…

The Charm
When your smile surprised me
I felt all my being tremble
But what had subdued my spirit
At first I could not know.

When your gaze fell upon me
I felt my soul melt,
But what this emotion might be,
At first I could not understand.

What vanquished me forever
Was a much sadder charm,
And I did not know that I loved you
Until I saw your first tear.

The hummingbird
The green humming bird, the king of the hills, seeing the dew and the bright sunlight shining on his nest woven from fine grasses like a fresh ray, escapes into the air.

He hurries and flies to the nearby springs where bamboos make a sound like the sea where the divinely perfumed red hibiscus unfolds the dewy brilliance of its heart.

To the gilded flower he descends, he hovers and drinks so much love from the red cup that he dies, not knowing if he has drained it!

On your pure lips, o my beloved
my soul would also have wished to die
of the first kiss which perfumed it!

The tra la la and the plucking
It is in vain, my love,
that you continue talking,
because there are things that in answer
I am always singing.
Tra la la…
The more you ask so much,
tra la la…
in me you don't cause grief,
nor do I have to leave my song,
la la la…

La maja dolorosa número 3
De aquel majo amante que fue mi Gloria
guardo anhelante dichosa memoria.
El me adoraba vehemente y fiel.
Yo mi vida entera di a él.
Y otras mil diera
si él quisiera,
que en hondos amores
martirios son flores.
Y al recordar mi majo amado
van resurgiendo ensueños
de un tiempo pasado.

Ni en el Mentidero ni en la Florida
majo más majo paseó en la vida.
Bajo el chambergo sus ojos vi
con toda el alma puestos en mí.
Que a quien miraband enamoraban,
pues no hallé en el mundo
mirar más profundo.
Y al recordar mi majo amado
van resurgiendo ensueños
de un tiempo pasado.

El majo discreto
Dicen que mi majo es feo.
Es possible que sí que lo sea,
que amor es deseo que ciega y marea.
Ha tiempo que sé que quien ama no ve.

Mas si no es mi majo un hombre
que por lindo decuelle y asombre,
en cambio es discreto y guarda un secreto
que yo posé en él sabiendo que es fiel.

¿Cuál es el secreto que el majo guardó?
Sería indiscreto contarlo yo.
No poco trabajo costara saber
secretos de un majo con una mujer.
Nació en Lavapies.
¡Eh! ¡Eh! ¡Es un majo, un majo es!

The sorrowful maja No. 3
Of that great lover that was my glory
I keep a desirous, happy memory.
He adored me vehemently and loyally.
I my whole life gave to him,
and another thousand would I give,
if he wanted.
In deep love,
martyrs are flowers.
And upon remembering my beloved,
come reappearing illusions
of a time gone by.

Neither in Mentidero nor in Florida
a better majo walked in a lifetime.
Underneath his hat his eyes I saw,
with all his soul, placed on me.
That to whom they looked, they fell in love.
I have never found in the world
a look so deep.
And upon remembering my beloved,
come reappearing illusions
of a time gone by.

The discreet majo
They say my man is ugly.
It is possible that if he is,
that love is desire that blinds and upsets.
For a while I've known a lover doesn't see.

But if my lover is not a man
that for his beauty stands out and amazes,
but is discreet and keeps a secret
that I rest in him knowing that he is loyal.

What is the secret that he kept?
It would be indiscreet to tell.
Not a little work would it take to know
secrets of a man with a woman.
He was born in Lavapies.
Eh! Eh! He is a majo, a majo is he.



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DEPARTMENT OF
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The University of Alberta Department of Music presents:

Noon Hour Organ Recital



Organists

Janet Chung and Elise Morrow (students)
Marnie Giesbrecht (faculty)
Joachim Segger (adjunct faculty)

Monday, March 23, 2009 at 12:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
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UPCOMING EVENTS

Monday, April 6 at 12:00 pm
Noon Hour Organ Recital
Guest artist, Yoon Park (MMus, U of A 2006)
First Presbyterian Church
Admission Free

Tuesday, April 7 at 5:00 pm
Senior Recital
Janet Chung, organist
Convocation Hall
Admission Free

Program

Prelude and Fugue in A minor, BWV 543 — Johann Sebastian Bach (1685-1750)

Janet Chung

Basse et Dessus de Trompette en Dialogue (1710) — Louis-Nicolas Clérambault (1676-1749)

Herzliebster Jesu (Ah, Holy Jesus) — Helmut Walcha (1907-1991)

Elise Morrow

Chromatic Partita (1989) — Ruth Watson Henderson (b. 1932)

Janet Chung, organist

Improvisation on Hymn Tunes

Joachim Segger

Las Vegas Suite (2006) — Mary Beth Bennett (b. 1954)

Suite Internationale

I The Excalibur (Winchester Old)
II. The Venetian (Italian Hymn)
III. The Imperial Palace (Kings of Orient) (chance key signature)
IV. The New York, New York (National Hymn)

Paean (1996) — Stephen Paulus (b. 1949)

Organ Duet

Duo Majoya (Marnie Giesbrecht and Joachim Segger)

Recording is not permitted without the consent of performers.

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In Recital

TING-TING CHIA, PERCUSSION

Assisted by
Stephen Stone, percussion
Adam Ferland, flute

Wednesday, March 25, 2009 at 3:00 pm
Studio 27, Fine Arts Building, University of Alberta

Program

Suite II (1717-1723) Prelude Courante Gigue	Johann Sebastian Bach (1685-1750)
Duettino Concertante for Flute and Percussion (1966) Alla marcia Fughetta	Ingolf Dahl (1912-1970)
Eight Pieces for Four Timpani (1950) Saëta	Elliott Carter (b. 1908)
Mistaya (1988)	Allan Bell (b. 1947)
Asturias (1892) [Leyenda] translated by L H Stevens	Isaac Albeniz (1860-1909)

Ting-Ting Chia was born in Kaohsiung, Taiwan, but has lived in Canada for 6 years and moved to Edmonton since 2006. She is a third year Bachelor of Music student specialization in performers at the University of Alberta, studying percussion with Brian Jones. Her studies have lead her to positions in the University Symphony Orchestra, Symphonic Wind Ensemble and the Concert Band. Other ensemble experiences include Saskatchewan Honor Band, Saskatoon Honor Band, and National Youth Band. Ting-Ting has been a frequent participant in music festivals throughout Edmonton, and has recently completed her grade 8 RCM.

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Chia



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The University of Alberta Department of Music presents:

Hear's To Your Health



Eugene Skovorodnikov, piano

Wednesday, March 25, 2009 at 5:00 pm

Foyer, Bernard Snell Hall
Walter Mackenzie Health Sciences Centre
University Hospital

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Program

Sonata in A Minor, Op. 164 — Franz Schubert (1797-1828)

I. Allegro ma non troppo
II. Allegretto quasi andante
III. Allegro vivace

Fantasie in C Major, Op. 15, "Wanderer" — Franz Schubert (1797-1828)

I. Allegro con fuoco ma non troppo
II. Adagio
III. Presto
IV. Allegro

Eugene Skovorodnikov

Audiences throughout Europe, Canada, U.S., Asia and former Soviet Union recognize **Eugene Skovorodnikov** for his stylistic interpretation and his technical brilliance. He is a prize winner of "N.Lisenko" National Piano Competition (Ukraine) and "Citta di Vibo Valentia" Piano International Competition (Italy). Eugene Skovorodnikov took his post-graduate course at the St. Petersburg conservatory (Russia) where he remained teaching until 1990 when he left the country. In 2006 he was awarded an Honourary Doctorate in Musical Arts by Kharkov State University of Arts, Ukraine for his achievements in performance and teaching. He was invited to perform in famous concert halls of the world such as St.Petersburg Philharmonic Hall (St. Petersburg, Russia), Chan Centre for Performing Arts(Vancouver, Canada), Theatre Bibiena (Mantova, Italy), Grand Theatre (Shenzhen, China), Xinghai Concert Hall (Guangzhou, China), Centre for the Performing Arts (Kfar-Saba, Israel), Ghione Theatre (Rome, Italy).

Eugene Skovorodnikov is concertizing extensively as solo pianist, chamber performer with Italian virtuoso flautist Stefano Maffizzoni; Russian-French violinist Alexandre Brussilovsky; Lee Duckles, Principal Cello of Vancouver Symphony, and many others, and with symphony orchestras.

Eugene Skovorodnikov was invited as a member of the juries to many piano international competitions. Such as "Rome 1997", "Rome 2002", "S.Rachmaninov" in Morcone (Italy), "16th Rina Sala Gallo Piano International Competition" in Monza (Italy), "1st Benjamino Cesi Piano International Competition" (Italy). He is frequently invited to perform and give masterclasses at international festivals such as " Summit Music Festival " in New York, International Music Academy in St.Petersburg (Russia), Masters de Pontlevoy (France). Since 1991, Eugene Skovorodnikov has been teaching with the piano faculty at the University of British Columbia (UBC) in Vancouver, Canada. Many of his students became winners of national and international competitions.

Co-sponsored by The Faculty of Medicine and Dentistry.
Reception to follow.



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DEPARTMENT OF
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The University of Alberta Department of Music presents:

Visiting Artist

Eugene Dowling, tuba



Masterclass/Recital
with Sarah Ho, piano

Wednesday, March 25, 2009 at 7:00 pm
Fine Arts Building 1-29, University of Alberta

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PROGRAM

Sonata — Anthony Plog (b. 1947)

Calm and flowing
Presto
Slow and with freedom/Allegro vivace
Allegro

Adagio from *The Limpid Stream* — Dmitri Shostakovich (1906-1975)

Blackbird: Fantasy on a Theme of Lennon- McCartney — Lars Holmgaard

Eugene Dowling holds degrees from Michigan State and Northwestern Universities. His principal teachers were euphonium virtuoso Leonard Falcone and legendary pedagogue Arnold Jacobs, former principal tubist with the Chicago Symphony Orchestra. While living in Chicago, Dowling substituted regularly in the Chicago Symphony, playing under the batons of Sir Georg Solti, Carlo Maria Giulini and Bernard Haitink among others. In addition to the symphonic repertoire while in Chicago, he took an active interest in rock and jazz music styles and recorded movie scores and a number of radio and television commercials. He also has substituted in the Milwaukee, North Carolina and Vancouver Symphony orchestras.

For twenty-five years Dowling was principal tubist with the Victoria Symphony and he is currently a faculty member of the School of Music, University of Victoria where he teaches ear training and low brass. His CD, The English Tuba, was nominated for a Juno award and has recently been re-released on the Tromba Bassa label. Mr. Dowling is a Yamaha artist.



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The University of Alberta Department of Music presents:

Indian Music Ensemble



Rag Rangoli: Colors of Indian Music

Sharmila Mathur, Director

Friday, March 27, 2009 at 7:30 pm
Convocation Hall, Arts Building
University of Alberta

Department of Music
University of Alberta

Program

- **Saraswati Vandana**
  Prayer to the Goddess of music and wisdom

- **Rag Madhuvanti**
  Vocal, instrumental and rhythmic improvisation

- **Salam-e-Ishq**
  A contemporary love song

- **Sur Sangam**
  Musical presentation by instructors

- **Lal Meri Pat**
  A devotional Sufi qawwali song

Performers

Director and Sitar instructor – Sharmila Mathur
Tabla instructor – Ojas Joshi
Vocal instructor – Kamaljeet Bajwa
Teaching Assistant – Karim Gillani

Students

Voice
Bouchier, Louis Riel
Hemani, Shumaila
Hardeep, Floora

Tabla
Bonyun, Ian Herber
Rolph, Corey Brandon
Campos, Katrina Rae Tamayo

Sitar
Serediak, Janelle Lynn
Siebold, Curtis Cameron
Gervais, Daniel Gilles
Habibi, Lisa
Szakacs, Stephanie Elizabeth
Conor, Kelly
Jeevan, Patel

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A Cross Continental Journey

Recital by

Twila Bakker -flute and Janna Trace -clarinet

with

Matt Nickel- Bassoon and Karen McNaughton -Piano

"The soul of a journey is liberty,
perfect liberty, to think,
feel, do just as one pleases."
-W. Hazlitt

28 March 2009 1:30 pm
Studio 2-7 University of Alberta

Program

Sonatina for Flute and Piano
I. Allegretto grazioso II. Andantino Sognando
III. Allegro giocoso
-Eldin Burton

Sonata for Clarinet and Piano
I. Mässig bewegt II. Lebhaft
III. Sehr langsam IV. Kleines Rondo, gemächlich
-Paul Hindemith

Fragments for Woodwind Trio
I. Waltz II. Solitude III. Holiday IV. Reverie V. Exit
-Robert Muczynski

~Intermission~

Cantabile et Presto
-Georges Enescu

Rhapsody
-Willson Osborne

Three Latin-American Impressions
I. La Chica II. El Burro Pequeño III. Bailecito Mexicano
-Gordon Lewin

Sonatina for Flute and Piano by Eldin Burton

Eldin Burton (1913-1979) was an American pianist and composer. Originally a re-arrangement of a Julliard composition exercise written for piano, the *Sonatina* won the 1948 New York Flute Club composition contest. It bears a dedication to the American flutist, Samuel Baron who premiered the work with Burton.

Sonata for Clarinet and Piano by Paul Hindemith

Paul Hindemith (1895-1963) was a prolific German composer. He was originally a violinist but later on took composition and conducting at a conservatory in Frankfurt. Hindemith left Germany because of complications with the Nazi government, first moving to Turkey and finally to the United States in 1940 where he remained for the rest of his life. The *Sonata for Clarinet and Piano* was written in 1939. Hindemith began composing sonatas and individual instrumental pieces, a few years prior to this with the goal of creating a piece for every instrument.

Fragments for Woodwind Trio by Robert Muczynski

Robert Muczynski (1929 -) is an American pianist and composer. His formal training was at DePaul University, where he studied piano under Walter Knupfer and composition under Alexander Tcherepnin. *Fragments* was composed in 1958 and is dedicated to Richard Wyszynski a Chicago native, musician and conductor.

Cantabile et Presto by Georges Enescu

Georges Enescu (1881-1955) was a Romanian composer, violinist, pianist, conductor and most importantly a teacher. Enescu was known for his incredible dedication to music. " 'Music', Enescu said on his deathbed, 'should go from heart to heart.'" *Cantabile et Presto* was written in 1904 as a test piece for the Paris Conservatory, it was dedicated to Paul Taffanel then professor of flute.

Rhapsody by Willson Osborne

Willson Osborne (1906-1979) was an American composer. He was a student of Paul Hindemith at Yale University. Osborne was mainly known as a composition and theory teacher at various universities throughout the United States. *Rhapsody* is his most well known piece and was originally written in 1952 for unaccompanied bassoon. Due to the great popularity of the piece, he later rewrote it for unaccompanied clarinet. *Rhapsody* was originally intended as a study piece for bassoon however a bassoonist in the Philadelphia Orchestra performed it and it caught on as a performance piece.

Three Latin-American Impressions by Gordon Lewin

Gordon Lewin (1921-2008) was a British clarinettist and composer who studied both disciplines at the Royal Manchester College of Music. *Three Latin American Impressions* was written in 1955 as a duet for flute and Bb clarinet. The piece is in three distinct movements outlining the everyday life of people in Latin America. The movements translate as I. The Girl, II. The Little Donkey and III. The Little Mexican Dance.

~

Thank you to Karen McNaughton and Matt Nickel for their hard work and amazing musicianship, it was a pleasure and privilege to work with both of you.

Thank you to our teachers, Charles Hudelson and Crystal Krips, for their guidance, patience and wisdom through the years, it is very much appreciated.

The University of Alberta Department of Music presents:

West African Music Ensemble



Robert Kpogo, Director
with guests
Wajjo African Drummer and Dancers
Tendai Muparutsa & group

Saturday, March 28, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Welcome	Dr. Kwasi Amenu- Tekaa (Master of Ceremony)
	Dance Atsiagbekor
	Wajjo drummers and dancers
	Tendai Muparutsa & group
Greetings	Dr John Akabutu (Ghanian Consular General)
	Dance Adevu (Hunter dance)

Intermission

Short Address	Dr Michael Frishkopf (Founder)
	Story telling
	Wajjo drummers & dancers
	Dance Gahu
	Tendai Muparutsa & group
	Dances Gota

West African Music Ensemble, 2008-2009
Instructors – Robert Kpogo, Wisdom Agorde
Master Drummer – David Descheneau
Teaching Assistant – Tendai Muparutsa
Volunteer Assistants – Cari Fiesen, Grace Chapman

The **West African Music Ensemble**, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Members

Debora Beaver	Allison Luff	April Poetker	Ananda Doram
Jacqueline Massar	Sara Maskiewicz	Stanley Mah	Gina Smith
Kevin Wong	Katrina Campos	Marielle Virata	
Rachael King	Suzanne Daugela	Sarah Gardner	

Wajjo African Drummers and Dancers
Formed in 1990, Wajjo African Drummers and Dancers introduce traditional African music to a Western audience and create through collaboration with musicians from other ethnic backgrounds and indigenous musical tradition that is a reflection of canada's rich cultural diversity.

Tendai Muparutsa & group
Tendai Muparutsa is a PhD student in Ethnomusicology at the University of Alberta. He is also a current Teacher Assistant of University of Alberta West African Music Ensemble. He plays music from Zimbabwe, mbira, marimba, dance and singing. I started playing in October 2008 with Marie Claire Diom, Nicole Le Bihan, Chance Martin, Matthew Hawken and Angela Hobson. We are a small beginning group and we have so much fun doing marimba music My group has played in very few concerts such as the International week, World Music Sampler last November at Convocation Hall. We also played at Inner City High school for students.

West African Music Ensemble dances
Atsiagbekor/gbekor is a contemporary version of the Ewe traditional war dance. The movements of the present day version of this dance are mostly in platoon formation. Reconnaissance, surprise attack and hand to hand combast are the stylized forms of the modern version of this dance. The main dance is fast paced and draws upon battle maneuvers for certain episodes, such as planning the attack, advancing and retreating. The modern version of Atsiagbekor is performed for entertainment at social gatherings and at cultural presentations.

Gahu/agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it, with their people upon return to Ghana. In the language of the creators, Gahu/agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Gota was originally a dance for medicine men of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

Adevu (Ade-hunting, Wu "Vu": dance) is traditionally a professional dance honoring the hunter in Ghana, Togo and Benin. During the hunting season, any hunter who kills a big animal such as buffaloe, lion, hyena, bush cow, pig or cat is been given a special ceremony by the priest and priestess. The belief is that these big animals have souls so the hunter gives the animal a funeral so its spirit won't come after him In these ceremonies the hunter is recognized for his skills by the priests in transe perform an exorcism so that the hunter was able to outwit a big animal. Nowadays, the dance is used for social entertainment.

Music X44, July 6-24, 2009
Meeting for Departmental consent will be held at first class
LCL B1 MTWRF 1400 1615 FAB 2-7
Director: Robert Kpogo
Instructors: Robert Kpogo, Wisdom Agorde
Master Drummer: David Descheneau

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0809 EXR CRS 7778

In Recital

Pamela Zilinski, flute
Kayla Fuller, flute

Assisted by
Tom King, piano

Sunday, March 29, 2009 at 2:00 pm
Studio 2-7, Fine Arts Building

Program

Syrinx pour flûte seule (1913) — Claude Debussy (1862-1918)

Pamela Zilinski, flute

From **Suite in A Minor** (1745) — Georg Philipp Telemann (1681-1767)

Menuet I
Menuet II
Les Plaisirs
Air à l'Italien

Pamela Zilinski, flute
Tom King, piano

Three Romances for flute and piano, Op. 94 (1849) — Robert Schumann (1810-1856)

Nicht Schnell
Einfach, inigg
Nicht Schnell

Kayla Fuller, flute
Tom King, piano

Andante in C Major K. 315 for Flute and Piano (1778) — Wolfgang Amadeus Mozart (1756-1791)

Kayla Fuller, flute
Tom King, piano

Londoner Trio No. 1 for Two Flutes and Cello (1794) — Josef Haydn (1732-1809)

Allegro Moderato
Andante: Zweite Fassung
Vivace

Kayla Fuller, flute
Pamela Zilinski, flute
Lawrence Danyluk, cello

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Fuller and Ms Zilinski.



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The University of Alberta Department of Music presents:

University Symphony Orchestra

Concerto Competition and Puccini Aria



Aaron Au, Conductor

Sunday, March 29, 2009 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Symphony No. 8 in F Major, Opus 93 (1812) — Ludwig van Beethoven (1770–1827)

I. Allegro vivace e con brio
II. Scherzando: Allegretto
III. Tempo di Menuetto
IV. Allegro vivace

Concertino da camera pour saxophone alto et onze intruments (1935–1936) — Jacques Ibert (1890–1962)

I. Allegro con moto
II. Larghetto - Animato molto

Soloist: Michael Morimoto, alto saxophone

Mi chiamano Mimì from La bohème (1896) — Giacomo Puccini (1858–1924)

Soloist: Tracy Cantin, soprano

Quando me'n vò from La bohème (1896) — Giacomo Puccini (1858–1924)

Soloist: Sarah Toane, soprano

Intermission

Cello Concerto in A Minor, Opus 129 (1850) — Robert Schumann (1810–1856)

I. Nicht zu schnell
II. Langsam
III. Sehr lebhaft

Soloist: Amy McClary, cello

Overture to Die Meistersinger von Nürnberg (1867) — Richard Wagner (1813–1883)

Tracy Cantin. soprano

Raised in Prince Edward Island, Tracy Cantin grew up surrounded by musical culture, where she soon discovered her own passion and talent for classical singing. She began her voice studies early on in her youth, until pursuing a university education in music. She attended the University of Prince Edward Island for two years before transferring to the University of Alberta, where she completed her Bachelor of Music degree in voice performance. Tracy has taken part in many local festivals over the years, where she has been the recipient of several prizes and scholarships, including the Alberta Music Education Foundation Scholarship, and the Winspear Foundation Scholarship for Voice. She was also the voice representative of Prince Edward Island at the 2005 National Music Festival of Canada, as well as the Alberta representative in 2008. Tracy is currently studying under the tutelage of Brian McIntosh, where she is preparing for grad studies to begin next fall at the University of Western Ontario.

Sarah Toane, soprano

Sarah Toane is currently studying Music and Elementary Education at the University of Alberta. Prior to her studies at the U of A she attended Randolph Academy for Performing Arts in Toronto, Ontario. Sarah has been seen most recently as Gretel in U of A's production of Hänsel and Gretel, as well as the featured soprano soloist in Haydn's Nelson Mass. Other performances include The Witch in Alberta Opera's Rapunzel, which she performed for close to 300 shows, Tinkerbell in Hooked and Wanda in Dixieland Murders for Raw Meet Productions, as well as featured soloist at many local choral performances.

Amy McClary, cello

Amy McClary is completing her Master's degree in cello performance with Tanya Prochazka at the University of Alberta this April. During her studies she was awarded a prestigious Bombardier Research Scholarship from the Social Sciences Research Council of Canada and the Brine Women's Research Scholarship from the Confederation of University Women for her study on the development of the suite for cello from Bach to Britten. She completed her Bachelor of Music at the Hannover Hochscule fur Musik und Theater in Germany. While studying in Hanover she won the honour of playing a French, 1864 Jacques–Pierre Thibout cello, from the Fritz Behrens Foundation, one of the university's few endowed instruments.

Amy has performed as a solo and collaborative artist for the Tone Art music series in Wolffenbüttle, Germany, the Edelhoff Foundation in Hanover, Germany, the Prince George Symphony in British Columbia and St Crispin's chamber ensemble in Edmonton. As an orchestral musician, Amy toured in Scandinavia with the North German Symphony, played with the German Chamber Academy at Neuss on the Rhein, and performed at the 2000 World Exposition. Her recordings with the German Chamber Academy and German band *Rangin* have aired on German National Radio. In Canada, she has recorded for RealTime and Fidello Records and is currently

the house cellist for Power Sound studios. Amy has collaborated with artists to design fashion shows and published an article entitled "Study Abroad" in the Expression magazine. Amy enjoys baking and tending to her turtles and plants in her free time.

Michael Morimoto, alto saxophone

Michael Morimoto is currently in his fourth year of a bachelor of music degree at the University of Alberta under the instruction of William Street and Po-Yuan Ku. In 2006, he placed 2nd in the University of Alberta Academy Strings competition, in 2007, he placed 3rd at the National Music Festival of Canada and 1st in the University of Alberta Wind Ensemble Concerto Competition. Recently, Michael performed the world premiere of Étienne Rollin's "Spatial Sax Overture" at the Saxophone Region 9 conference as the soloist with the University of Alberta Saxophone Ensemble. Michael has been featured as a soloist in many ensembles including the CHHS Band, University of Alberta Symphonic Wind Ensemble and the University of Alberta Saxophone Ensemble. In the past, Michael has participated in masterclasses with Jean-Marie Londiex, Nobuya Sugawa and Jean-Yves Formeau.

University Symphony Orchestra, 2008-2009
Aaron Au, Conductor

Violin
Amanda Alstad
Kim Bertsch
Gabor Bartok
Jessica Boyd
Alexandra Campbell
Benjamin Cheung*
Leigh Dyrda**
Quinn Grundy
Wonji Ha
Marie Krejcar
Matthew Lee
Krystal Mah
Justin McKibbin
Heather Mickalyk
Emilie-Anne Neeland**
Andrea Ortlieb
Agnes Pakozdi
Krista Quapp
Lauren Ridge
Grant Sigurdson**
Lauren Tyrrell
Vickie Wang

Viola
Deborah Chang*
Kenneth Heise*
Julia Hui
Amy Kao*
Darrell Soetaert

Cello
Kathleen de Caen
Julia Dolman*
John Fedor
Erin McKay
Julian Savaryn*
Remko van den Hurk
Bryan Wong

Bass
Blake Chartrand
Monica Jenkins
Marina Mohd Zaini
Roxanne Nesbitt
Mark Radosh*
Robyn Reekie*

Flute
Adam Ferland*
Jessica McMillan*
Rebecca Reese
MaryGrace Johnstone*

Oboe
Graeme Armstrong
Christa Eriksson*
Matt Jaffray*

Clarinet
Christopher Mann*
Nita Sankar*
Kim Shire

Bassoon
Matt Nickel*
Allison Querengesser
Jasmine Roebuck

Horn
Ross McLean
Margaret Fisher
Jackie Szaszkiewicz*
Stephanie Wichuck*

Trumpet
Katie Janhsen*
Taina Lorenz Turner
Sara Mills*
Brian Moyer*

Trombone
Brett Feland
Craig Goueffic
Justin Kautz*

Tuba
Samantha Sobota*

Timpani
Tina Chia*
Rebecca Ho*
Stephen Stone*

Harp
Victoria Burgess
Sherrelle Carey

**denotes concertmaster
*denotes section leader



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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

In Recital

Allison Luff, piano

Monday, March 30, 2009 at 8:00 pm

Convocation Hall, Arts Building

University of Alberta

Program

Prelude and Fugue XVII in A-Flat Major, BWV 862
from *Das Wolhtemperierte Klavier Teil I* (1722-23) — Johann Sebastian Bach (1685–1750)

Piano Sonata No. 15 in D Major
"Pastorale", Op. 28 (1801) — Ludwig van Beethoven (1770–1827)

- Allegro
- Andante
- Scherzo et Trio: Allegro vivace
- Rondo: Allegro ma non troppo

Intermission

Etude No. 1 pour les "cinq doigts"
– d'après Monsieur Czerny (1915) — Claude Debussy (1862–1918)

Piano Sonata in E Minor, Op. 7 (1865) — Edvard Grieg (1843–1907)

- Allegro moderato
- Andante molto
- Alla Menuetto, ma poco più lento
- Finale: Molto allegro

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Luff.

Ms Luff is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Jason Lang Scholarship, and The Mary Stinson Prize in Piano Accompaniment.



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The University of Alberta Department of Music presents:

Concert Choir

Spring Concert



"Stories"

Evelyn Pfeifer, Conductor

Susan Farrell, Assistant Conductor

Saturday, April 4, 2009 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
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Program

If Music be the Food of Love (1997) — David Dickau (b. 1953)

Bryan LeGrow, accompanist

Didn't My Lord Deliver Daniel? (1999) — arr. Moses Hogan (1957-2003)

Malaika Horswill, 1st soprano
Laura Miller, 1st soprano
Dorcas Li, 2nd soprano
Julie Sackey, 2nd soprano
Christina O'Dell, alto
Stephanie Savage, alto

Hear My Prayer Lord (2009) — Nadia Nasedkin*+ (b. 1982)

Dorcas Li, soprano

Lamentaciones de Jeremias (1999) — Z. Randall Stroope (b. 1953)

Karen Witten, accompanist

Remember (2002) — Stephen Chatman* (b. 1950)

Zapateado Caribe (1931) — Agustin Barrios Mangoré (1885-1944)

Guitar Trio – Jeremy Doody, Jordan Gagne, Corey Smith

Ka hia manu (1999) — arr. Stephen Hatfield* (b. 1956)

Susan Farrell, conductor

Intermission

Jabberwocky (1991) — Brent Pierce

Karen Witten, accompanist

Jamaican Market Place (1988) — Larry Farrow

Susan Farrell, conductor

The Maggie Hunter — arr. Ruth Watson Henderson*
(from **Five Ontario Folk Songs**) (1990) — (b. 1931)

Karen Witten, accompanist

Si j'avais le bateau_ — arr. Harry Somers*
(from **5 Songs of the Newfoundland Outports**) (1969) — (1925-1999)

Susan Farrell, conductor
Karen Witten, accompanist

Loch Lomond (2000) — arr. Jonathan Quick*

Ashley Rees, soprano

Three Scottish Folksongs (1983) — arr. Mack Wilberg

1. O Whistle and I'll Come to Ye – Paige Wilson, soprano — (b. 1955)
2. I'll Ay Call in by Yon Town

Karen Witten & Julie Sackey, accompanists

*Canadian composer

+ member of Concert Choir

Texts and Translations

If Music Be the Food of Love
(Henry Heveningham)
If music be the food of love,
Sing on till I am filled with joy;
For then my list'ning soul you move,
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music everywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound.
And all my senses feasted are;
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

Didn't My Lord Deliver Daniel
(Traditional Spiritual)
Refrain:
Didn't my Lord deliver Daniel,
And why not every man?

He deliver'd Daniel from the lion's den,
Jonah from the belly of the whale,
And the Hebrew children from the fiery furnace,
And why not every man. Hallelujah!

The wind blows east and the wind blows west,
It blows like the judgment day.
And ev'ry poor soul that never did pray
Will be glad to pray that day. Hallelujah!

I set my foot on the Gospel ship,
And the ship, it began to sail.
It landed me over on Canaan's shore,
And I'll never come back anymore.
Hallelujah!

Didn't my Lord deliver Daniel,
From the lion's den, and Jonah
From the belly of the whale,
And the Hebrew children from the fiery furnace?

Then why? Tell me why not every man?

Hear My Prayer Lord
(Text: Psalm 102 NIV)
Hear my prayer Lord,
Let my cry for help come to you.
Do not hide your face from me,
When I am in distress, turn your ear to me.
When I call, answer me quickly.
For my days vanish like smoke,
My bones burn like glowing embers.
My heart is blighted and withered like grass.
I forget to eat my food.
In my distress, I groan aloud,
And am reduced to skin and bone.
I am like a desert owl,
Like an owl among the ruins.
I lie awake, I have become like a bird,
Alone on a roof.
All day long my enemies taunt me.
Those who rail against me use my name as a curse.
For I eat ashes as my food,
And mingle my drink with tears.
Because of your great wrath.
For you have taken me up and thrown me aside.
My days are like the evening shadow,
I wither away like grass.

Lamentaciones de Jeremias
(Lamentations of Jeremiah)
(Text: from the Book of Lamentations)

O vos omnes,
qui transitis per viam,
attendite et videte
si est dolor,
sicut dolor meus.

O you people,
who pass this way,
look and see
if there exists any sorrow (agony)
like unto my sorrow.

Recordare Domine
intuere, respice
opprobrium nostrum.

Remember, Lord
consider and notice
our humiliation and disgrace!

Remember
(Christina Rossetti)

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the
hand.
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Ka Hia Manu
(Polynesian Text, Chants, and Melodies
Adapted and arranged by Stephen Hatfield)

Hitirere ake te haga i runga
Te ariki Hotumatu'a
Kaoha!
Ua hiti mai te ava'e
Mato-u tamariki Ganaia
ata rahi rumaruma
toiti
ka hia manu
ava Moa
Hiva Oa
Fakateni atu ai te igoa taku fenua
Ta'i no te moe vaikava noho manu ino e
tutuma hakangaro tangi
Aue te turu e

The sun rises high in the skies.
Announcing the deeds of King Hotumatu.
Greetings! – the breath of life
The moon is rising.
We are the people of Anaa Island.
Emerald green clouds.
-it's raining
-many birds
-a sacred waterway
-the island said to have nurtured the young
Hotumatu'a
Praise the name of our homeland.
Someone has been abducted by an evil bird.
-weeping in grief
Help us!

The Polynesian chants and texts adapted in Ka Hia Manu are from Tahiti, the Marquesas, Tuamotu, the Northern Marianas, and Rapa Nui, also known as Easter Island. The title Ka Hia Manu (Many Birds) is in recognition of the importance birds have in the folklore and the arts of these cultures. The phrase "free as a bird" has extra meaning for a people living on small, scattered islands in the middle of the open Pacific. The bird becomes a symbol for those who explored from island to island, and for the islands themselves. Ka Hia Manu draws on tributes to the king Hotumatu'a, the founding patriarch of Rapa Nui.

Jabberwocky
(Lewis Caroll)
'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogroves,
And the momeraths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought,
So rested he by the Tum-tum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whifling through the tulgey wood,
And burbled as it came!

One-two-one-two and thru and thru
The vorpal blade went snickersnack!
He left it dead, and with its head
He came galumphing back.

"And hast thou killed the Jabberwock?
Come to my arms my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

Jamaican Market Place
(Larry Farrow)
Market woman, taking all her goods to Kingston Market,
Market woman, on her way to the market.

Here comes a woman dressed in white
On her way to market.
Taking all her goods to sell –
People come from miles around.

Market woman, taking all her goods to Kingston Market,
Market woman, on her way to the market.

Another woman with fish to eat
On her way to market.
Baskets full so take your pick –
You can bargain for your best price.

Market woman, selling all her fish at Kingston Market,
Market woman, on her way to the market.

Some carry goat, beans and sugarcane,
Yes, you can buy at market.
The Rasta man brings his goods to sell,
You can buy every day.

Market woman, singing all way home from Kingston Market,
Market woman, on her way from the market.

There goes the woman dressed in white
On her way from market.
Singing joyfully all way home,
She has sold all her goods today.

Market woman, singing all way home from Kingston Market,
Market woman, on her way from the market.

The Maggie Hunter
(text collected by Edith Fowke)
Oh, sad and dismal is the tale to you I will relate
'Tis of the Maggie Hunter, her crew and their sad fate,
How they sank beneath the deep, in life to rise no more,
In one of the fearful gales that sweep Ontario's dreary shore.

They left Oswego on their lee, the white-caps high did roll.
Bound for the fair Queen City with three hundred tons of coal.
There never was a jollier crew sailed on the lakes or seas
As they their canvas all did make and spread it to the breeze.

The Maggie Hunter (continued)
When they got well outside the piers it blew a lively gale,
By orders of the captain 'tis supposed they shortened sail,
Of all the captains on the lake Frank Nixon reigned as chief,
So they sailed on for Toronto with their canvas closely reefed.

The white-caps dashed before the bow, like thunder they did roar,
As if singing a sad requiem she would plough the waves no more.
Two Newman brothers before the mast their duty they did do,
Together with three other men composed the Hunter's crew.

So dusk came down and darkness next, it was a fearful night,
The ill-fated Maggie Hunter she's now far out of sight.
She's now far out of sight, my boys, now will be seen no more,
Down in the deep now all do sleep far from their friends on shore.

Kyrie eleison, Christe eleison, Kyrie eleison

Six months afterwards the cook was found floating near the shore,
The many friends who loved her will never greet her more.
A hatch, a boom, a broken spar, the drowned woman's pale dead face,
Of all that stout craft and gallant crew remain the only trace.

So come all ye that follow the land and a living there do make,
It's little do you make, my boys, of the dangers of these lakes,
Whenever there a storm arise think of the night it blew,
And the Maggie Hunter she went down with all her gallant crew.

Si j'avais le bateau
(text collected by Kenneth Peacock)

Si j'avais le bateau que mon père m'avait donné,
Je pourrais traverser l'eau sans bateau.
Si j'avais des enfants qui m'appeleraient pas maman,
Oh! Je prieras Dieu souvent qu'ils mouriront subitement.

If I had the boat that my father gave me,
I could traverse the water without a boat.
If I had children who didn't call me 'maman'
Oh! I would pray often that they would die suddenly.

À l'honneur du patron,
Faisons sauter le bouchon.
Je boirons à la santé
d'un aimable société.

For the sake of the boss,
Let's blow out the stopper.
Let's drink to the health
Of a lovely society.

Loch Lomond
(Traditional Scottish words and tune)
By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright on Loch Lomond,
Where me and me true love were ever wont to gae,
On the bonnie, bonnie banks o'Loch Lomond.

Oh ye'll take the high road an' I'll take the low road
An' I'll be in Scotland a-fore ye,
But me and me true love will never meet again,
On the bonnie, bonnie banks o'Loch Lomond

'Twas there that we parted in yon shady glen,
On the steep, steep sides of Ben Lomond,
Where deep in purple hue the Highland hills we view,
And the moon coming out in the gloamin'.

The wee birdies sing and the wild flowers spring,
And in sunshine the waters lie sleeping,
But the broken heart will ken nae* second spring again,
And the world knows not how we are grieving.
* know no

O Whistle and I'll Come to Ye
(Robert Burns – melodies and words from *The Oxford Scottish Song Book*)
O whistle and I'll come to ye my lad,
O whistle and I'll come to ye my lad!
Tho father and mother and all should go mad,
O whistle and I'll come to ye my lad.

But take you great care when you come to court me,
And come not unless the back gate be a-jee:
Then up the back-style and let nobody see,
And come as ye were not comin' to me,
And come as ye were not comin' to me.

I'll whistle and you'll come to me my lass,
I'll whistle and you'll come to me my lass,
Tho' your father and mother and all should go mad,
I'll whistle and you'll come to me my lass.

At kirk or at market when-e'er ye meet me,
Go by me as tho that ye cared not a flee:
But steal me a blink of your bonnie black eye,
Yet look as ye were not lookin' at me,
Yet look as ye were not lookin' at me.

Ay-vow and protest that ye care not for me,
At times ye may laugh at my beauty a wee:
But court not another tho jokin' ye be,
For fear that she wile your fancy frae me,
For fear that she wile your fancy frae me.

I'll Ay Call in by Yon Town
(Robert Burns – melodies and words from *The Oxford Scottish Song Book*)
I'll ay call in by yon town and by yon garden green again,
I'll ay call in by yon town and see my bonny Jean again.

There's none shall know and none shall guess
what brings me back the gate again,
but she my fairest faithful lass
and secretly we'll meet again.

I'll ay call, ay call in by, ay call in by yon town,
Call and see my bonny Jean again.

She'll wander by the oaken tree when
Trysting time draws near again,
And when her lovely form I see,
O haith! She's doubly dear to me.

University of Alberta Concert Choir, 2008-2009
Evelyn Pfeifer, Conductor
Susan Farrell, Asistant Conductor

Soprano I
Lana Cuthbertson
Tyla Day
Malaika Horswill
Dorcas Li
Laura Miller
Nadia Nasedkin
Nicky Vranas

Soprano II
Alesha Bogdan
Alexandra Malayko
Robyn Martel
Christina O'Dell
Ashley Rees
Julie Sackey *
Amber Schneider
Paige Wilson

Alto I
Olivia Chow
Susan Farrell **
Sabrina Fok
Allison Glubish
Kiersten Hawthorn
Krista Milani
Audrey Mo
Janique Richard
Shannon Sutherland

Alto II
Michelle Chan
Rosie Kilgannon
Crystal Muller
Stephanie Savage
Karen Witten *

Tenor
Louis Bouchier
Woo Jun Kim
Bryan LeGrow *

Baritone
Jordan Gagne
Brent Pancheshen
Matthew Parsons
Corey Smith

Bass
Kelvin Chu
Jeremy Doody
Cody Schellenberger

** Assistant Conductor
* Accompanists



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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

Concert Band



Wendy J Grasdahl, Conductor

Sunday, April 5, 2009 at 2:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Le Régiment de Sambre et Meuse (1879) — Joseph Francois Rauski (1837-1910), arr. JS Seredy, ed. Frederick Fennell

Courtly Airs and Dances (1995) — Ron Nelson (b. 1929)

1. Intrada
2. Basse Dance (France)
3. Pavane (English)
4. Saltarello (Italy)
5. Sarabande (Spain)
6. Allemande (Germany)

Chester (1957) — William Schuman (1910-1992)

Taina Lorenz Turner, Guest Conductor

The March from "1941" — John Williams (b. 1932)

Intermission

Concerto Grosso for Saxophone Quartet and Band — Frank Bencriscutto (1928-1997)

1. Serenity
2. Revelry

Jesse Hay, Alto sax
Taylor Rae Foster, Alto sax
Stewert Yarworski, Tenor sax
Danielle Smith, Baritone sax

Suite on Celtic Folk Songs — Transcribed for band by Tomohiro Tatebe

1. March
2. Air
3. Reel

Twelve Seconds to the Moon — Robert W Smith

Program Notes

Le Régiment de Sambre et Meuse (1879)

This march was previously published under the different and mistaken title, "French National Défilé March"; A.Turlet was erroneously credited as its composer. The evolution of *Le Régiment de Sambre et Meuse*, Jean Robert Planquette's song about soldiers into Joseph François Rauski's march for everybody began with it's composition probably in the early 1870's. It took its name and *raison d'etre* from verses by contempoary poet, Paul Cézano whose lines glorified men of The Army of the Sambre and Meuse rivers along which invading armies had brought conflict to France. There never was a regiment so named but Cézano's passionate words of patriotism recounted heroic deeds of peasant-citizen-soldiers who *did* exist, fought in the region and saved France by defeating a force of invading European monarchists seeking to overthrow the revolution in 1793. His title would far outlive his verses in Planquette's song and this magnificent march. Planquette (1840-1910) was a favourite composer of light fare with popular audiences in Paris where his song, *Sambre et Meuse* was a cafe success; his operetta *The Chimes of Normandy* had won international acclaim. It seems inevitable with the long tradition of brilliant military music in France from the Court of Louis XIV to the Revolution and beyond, that some enterprising *Chef de Musique* would hear in Planquette's *chanson* its true and ultimate manifestation as a march. And it became one of the great marches of all times and peoples in its adaptation for military band by *Chef* Joseph François Rauski (1837-1910) who performed it for the first time in 1879. All of Planquette's music (and Cézano's title) was enterprisingly incorporated into Rauski's march (properly a *pas redouble*), Planquette's share totaling 65 of the 130 measures (not counting the *da capo*). The work is therefore, a march by Rauski, adapted with the title from the song by Panquette, after the poem by Cézano, all of whom created *Le Régiment de Sambre et Meuse.*

Ron Nelson (b. 1929) a native of Joliet, Illinois, received all of his music degrees from the Eastman School of Music at the University of Rochester. Dr. Nelson studied in France at the *Ecolé Normale de Musique* and the *Paris Conservatory* under a Fulbright Grant in 1955. Dr. Nelson joined Brown University faculty in 1956, he served as Chairman of the Music Department from 1963 to 1973, and was named professor emeritus in 1993. He has recieved numerous major commissions and grants for his compositions. Dr. Nelson became the distinguished winner of the 1993 ABA/OSTWALD, the NBA COMPOSITION CONTEST, and the SUDLER INTERNATIONAL WIND BAND COMMPOSITION COMPETITION (The John Philip Sousa Foundation) for his work *Passacaglia (Homage on B-A-C-H).*

Courtly Airs and Dances (1995) is according to the composer, "a suite of Renaissance Dances characteristic of five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. Social dancing was widespread throughout the Renaissance, both as a social art and in the theater. The *Basse Dance*, from both French and Italian descent, is an elegant, introductory type dance whose title probably referred to the walking or gliding movements of the feet. A stately dance usually in 3/2 meter. The *Pavane* is a 16th Century dance with Italian origins. Named for the region in which it began (Padua), the dance became quite popular and spread throughout Europe. A slow, processional dance, it is usually notated in 4/4 or 4/2 meter. The *Saltarello* (from the Italianverb *saltare* – to jump, skip, leap, spring) is an energetic dance, often in 6/8 meter, with a rolling three-beat feel to each rhythmic unit. The *Sarabande* has its origins in Latin America and was first known as a wild, sexually suggestive dance whose performance was forbidden. By the early 17th Century, the dance had reached Spain and Italy. Ususally notated in 3/2 or 3/4 time. The 16th Century dance

version of the *Allemande* is a stately processional dance, usually in a duple meter of moderate tempo, in which version of the *Allemande* is a stately processional dance, usually in a duple meter of moderate tempo, in which couples move side by side.

William Schuman (1910 - 1992) was a native of New York City. His broad musical interests ranged from his own jazz band and the school orchestra, to family evenings singing operettas and musical comedy excerpts. On his own, he wrote some original popular songs. But music definitely took second place to Schuman's all-consuming passion, baseball. Looking back on his youth, he would later claim that baseball was *the* main focus of his early years. Schuman completed his studies at Malkin Conservatory in New York, Teachers College of Columbia University, and at the Mozarteum Academy in Salzburg, Austria. He became music instructor at Sara Lawrence College and later was appointed president of the Juilliard School of Music. His compositions include 10 symphonies, numerous orchestral and chamber pieces, band works, cantatas, an opera, ballet music, piano pieces, and music for films. He was the first person to win the Pulitzer Prize in composition for his 1943 work *Secular Cantata No. 2*. Although he considered himself a composer first, Schuman championed American music, composers, and performers as an educator and administrator. He died at the age of 81, following hip surgery.

***Chester* - Overture for Band** (1956)

The tune on which this composition is based was born during the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings (1746 - 1800). It was subsequently adopted by the Continental Army and sung around campfires or played by fifers on the march. The music and words expressed the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.

The Foe comes on with haughty stride
Our Troops advance with martial noise
Their Vet'rans flee, before our Youth
And Gen'rals yield to beardless Boys.

Schuman originally wrote *Chester* as the third movement of the *New England Triptych*. He developed and extended his original orchestral version, making *Chester* into an overture for band. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the middle section, the melody is given a contemporary twist with mid-twentieth century use of complex rhythms, dissonant harmonies, and contrasting textures within the band . The closing section brings back the hymn-like treatment of the theme and concludes in dramatic fashion with a flourish of percussion and sustained winds.

John Williams (b. 1938) came from a musical family. His father worked in New York playing for the CBS orchestra at the same time John was studying piano, and through his father's connections, he met poeple in the music business. When the orchestra piano player could not make performances, John was regularly asked to sit in with them. In 1948 he moved with his family to Los Angeles, where he attended UCLA and studied piano and composition. He began his film and television career in earnest working alongside such film composers as the legendary Bernard

Herrmann (*Psyco, Taxi Driver*), Alfred Newman (*The Robe, How Green Was My Valley*) and Franz Waxman (*Sunset Boulevard, A Place in the Sun*). By 1958, his apprenticeship was over, he returned to New York where he not only worked as a jazz pianist in clubs and on recordings but also attended the famed Julliard School to further his music education. Returning to L.A., he wrote music for television primarily, winning two Emmy's for his efforts. In 1974, Williams paired up for the first time with a young director named Steven Spielberg on a film called *The Sugarland Express*. Bigger things wereon the horizon for both of them: *Jaws, Close Encounters of the Third Kind, Raiders of the Lost Ark, Schindler's List, E.T., Saving Private Ryan, 1941, The Terminal, Catch Me If You Can and Munich*. Other work with other directors include *Star Wars, Superman, Poseidon Adventure*. John Williams has composed for more than eighty movies as well as the themes for the 1984, 1988, and 1996 Olympic Games. With more than 34 Academy Award nominations, Williams has won the Oscar for *Fiddler on the Roof* (1971), *Jaws* (1975), *Star Wars* (1977), *E.T.* (1982), and *Schindler's List* (1993).

March from 1941

Steven Spielberg's hilarious comedy *1941* featured the late actor John Belushi brilliantly portraying a character known as Wild Bill Kelso. Kelso was a crazy, impertinemt but lovable Air Force pilot whose antics seemed to require a musical accompaniment that had humor and rhythmic variety. As a result, a zanily patriotic march that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it.

Frank Bencriscutto (1928 – 1997) internationally acclaimed and award-winning composer of instrumental and choral music, held the position of Director of Bands and Professor of Music at the University of Minnesota in Minneapolis for thirty-two years. He earned Bachelor of Music and Master of Music degress from the University of Wisconsin in Madison and the Doctor of Musical Arts degree from the Eastman School of Music in Rochester, New York. At Eastman, he studied composition with Dr. Howard Hanson and Bernard Rogers and played principal alto saxophone in the famed Eastman Wind Ensemble under Dr. Frederick Fennell. Besides his fame as a composer, Dr. Bencriscutto conducted all over the world, including a 1969 landmark 7-week, 10-city, 27-concert cultural exchange tour in the Soviet Union with his University of Minnesota Wind Orchestra. This cultural exchange was with the Bolshoi Ballet. The tour was so successful that it ended with a presidential command performance in the rose garden of the White House and resulted in Dr. Bencriscutto being invited by Dmitri Shostakovich and the Ministry of Culture to be an honored guest of the Soviet Union the following year at the 1970 International Tschaikovsky Competition. Another highlight occurred in 1980 when he conducted his University of Minnesota Wind Ensemble in a tour of mainland China as the first concert band to perform in the People's Republic of China. Throughout Frank Bencriscutto's career as a conductor/composer, he continued to perform extensively (including Carnegie Hall concerts) as a soprano/alto saxophone and clarinet soloist with such jazz luminaries as Clark Terry, the late pianist Bill Evans (a close friend since their Fifth Army Band years), Urbie Green and many others. For six semesters between 1991 and 1996, he enjoyed the position of Visiting Professor and conductor of the Wind Ensemble at the prestigious Musashino Academia Musicae in Tokyo, Japan.

Concerto Grosso (1980) This work displays elements of the traditional concerto grosso in its use of contrast between the saxophone quartet and the larger band; it also borrows the technique of interweaving the solo with the band from the sonata form. The styles of the two movements are well described by their titles: the quiet, peaceful, warm "Serenity," with its cadenza showcasing the instrument's melodic warmth; and the exuberant "Revelry," featuring rhythmic complexities, technical display, and coloristic interplay between the saxophones and the band.

Tomohiro Tatebe (b. 1957) Born in Niigata, Tatebe graduated from Tokyo's Komazawa University, majoring in Japanese Literature. He studied saxophone with Kazuo Tomioka and composition and arrangement with Naohiro Iwai and Takashi Ueno. Tatebe has produced many original works and arrangements for wind ensemble and chamber winds. His commissions include Ryukoku University, Toyama Prefecture Band Association, the Tokyo Trombone Quartet and Tokyo Trumpet Choir, and the All Japan Band Association/Asahi Shinbun Composition Prize in 1986. Mr. Tatebe is Permanent Conductor of the Itoigawa Wind Orchestra and an Associate Lecturer for the Ryukoku Unversity.

Suite on Celtic Folk Songs (2001) Celtic ancestors, after conquering agrarian cultures in middle Europe, migrated northward to Ireland and other places. The so-called "Celt" culture was a blend of those migrants and indigenous peoples of the northern island. This suite for wind band consists of three Old Irish melodies handed down through generations. The first, "March", is a traditional Irish march with a slow 6/8 beat. Led by a characteristically accented drum, the drone effect of an Uilleann bagpipe rings through for an air of courage. Next is a beautiful and nostalgic "Air" entitled *Yellow Village Gate* in Gaelic, the first language of Ireland. Traditionally, fiddle and Uilleann pipes could play a passionate duet. Here, a solo piccolo presents the image of a simple fife. The last movement, "Reel", is a typical Irish dance of very quick tempo. Maintaining the pace from beginning to end, intensified motion combing duple and 6/8 meter drives through to the coda's bold conclusion.

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print.
Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey) and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D.C. Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. His teaching responsibilities are focused in music composition, production, publishing and business.

"Twelve Seconds to the Moon" (1996) is a celebration of man's conquest of the sky and the heavens above. The title is derived from the Wright Brother's first manned flight, which lasted for a mere twelve seconds. This musical journey takes us to the Apollo missions which placed the first man on the moon. The work was commissioned by the Air Force Band of Flight, based at Wright-Patterson AFB in Dayton, Ohio. This fine ensmble premiered the work at the Ohio Music Educators Convention in February of 1996. The band performed under the baton of Captain Kelly Bledsoe, the new Commander of the Air Force Band of Flight.

UNIVERSITY OF ALBERTA CONCERT BAND, 2008 – 2009
WENDY J GRASDAHL, CONDUCTOR

Piccolo
Jennifer Kirkaldy

Flute I
Jacquelyn Khey*
Tanya Saunderson*
Caitlin Miller Fewer
Stephanie Wong
Pamela Zilinsky
Shannon Sutherland

Flute II
Olivia Ruschkowski
Kayla Fuller
Dorcas Li
Meagan Homer
Crystal Muller
Kaitlin Simpson
Anna Hui

Oboe
Yummi Currah

Eb Clarinet
Christopher Mann

Clarinet I
Ellie Neufeld*
Carly Loewen*
Jolene Wong
Dylan Bernhard

Clarinet II
Collin Rattray
Danielle Simard
Daniela Pagliuso

Clarinet III
Sarah Thompson
Keltie Hutchison
Micah Cooper
Jennifer Albers
Andrew Merritt

Bass Clarinet
Kirstyn Schmidt
Joanne Gottlieb

ContraBass Clarinet
Nita Sankar

Bassoon
Anno Laarmann

Alto Sax
Danielle Smith*
Lisa Dollansky
Taylor Rae Foster
Stewart Yaworski
Jesse Hay
Angelina Fleck

Tenor Sax
Jennifer Lee
Adam Maunder
Janique Richard
Derek Mak

Baritone Sax
Ian Taylor

Horn
Michael Clark*
Kathleen deCaen
Lauren Baril
Brianna Ehnes

Trumpet
Katie Janhsen*
Matthew Parsons
Patricia Whitebone
Justina Watt
Evan Meyer-Scott
Grant Oblak
Matthew Johnson
Matt Jeffrey
Siobahn Penner
Jackie Meyler
Kalie Anderson

Trombone
Justin Kautz*
Brett Feland*
Kaleen Clark
Shannon Willis
Amanda Leaf
Tom East
Andrew Buys
Christopher Rogers
Nelson Knutson (bass)

Euphonium
Samantha Jeffery
Stephanie Woytkiw

Tuba
Ray Basaraba*
Jordan Brandon
David Bergeron

Percussion
Alyssa Baker*
Trevor Brooke
Ryan Hemphill
Zach Smith*
Patrick Watkins
Savannah Goyette

*Denotes section leaders

Wendy J Grasdahl

Wendy Grasdahl is well known across Canada as a conductor, adjudicator/clinician, teacher, and trumpeter. Her professional experience encompasses teaching at university and college levels, as well as military band work and private teaching.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B.C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including 12 years at the International Music Camp at the Peace Garden on the Manitoba/U.S. border where she received the prestigious Distinguisned Service Award for conducting and promoting band in North America. Other awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Having appeared as a trumpet soloist and in professional ensembles across Canada, Wendy is a founding member of the brass quintet "Five of a Kind", and has played Solo Cornet with the Mill Creek Colliery Brass Band. She is the founder of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert Bands plus a growing series of classes and workshops.
Wendy is a clinician for Yamaha Canada.

Wendy currently teaches Brass Techniques and conducts the Concert Band at the University of Alberta. She teaches trumpet and wind ensembles at Concordia University College of Alberta, and is the Artistic Director and Principal Conductor of the Festival City Winds Music Society.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

Taina Lorenz Turner

Passionate about all forms of music, **Taina Lorenz Turner** is an active member of Edmonton's community as a music teacher with Edmonton Catholic Schools, trumpet instructor, trumpeter and conductor. Taina is conductor of the ECS Junior All City Band, and co-conducts the Novice Band of Festival City Winds Music Society. She is sought as guest conductor and clinician for school bands in Edmonton and surrounding area. She actively performs with the University of Alberta Symphony Orchestra and Festival City Winds on trumpet, cornet, and euphonium. She has performed with Mill Creek Colliery Brass Band, the University of Alberta Symphonic Wind Ensemble and GMCC Outreach Jazz Band. She has done advanced studies on trumpet with Dr. Fordyce Pier, Wendy Grasdahl, and Rick Rangno. Her studies in conducting include: the Saito Method of Conducting with Wayne Toews, technique and repertoire with Wendy Grasdahl, and an upcoming Wind Conducting Symposium with the University of Toronto's, Dr Gillian MacKay in July 2009. Taina is in her second year of a Master of Music degree in Wind Band Conducting with Dr Angela Schroeder at the University of Alberta.

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

Applied Music Faculty

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke



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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

Visiting Artist

Craig Nies, piano



Sunday, April 5, 2009 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

The Well-Tempered Clavier, Book 2, BWV 874-876 — Johann Sebastian Bach (1685–1750)

5. Prelude and Fugue in D Major
6. Prelude and Fugue in D Minor
7. Prelude and Fugue in E-Flat Major

Le Tombeau de Couperin (1914-1917) — Maurice Ravel (1875–937)

Prelude
Fugue
Forlane
Rigaudon
Minuet
Toccata

Intermission

The Well-Tempered Clavier, Book 2, BWV 877-878 — Johann Sebastian Bach

8. Prelude and Fugue in D-Sharp Minor
9. Prelude and Fugue in E Major

Sonata No. 3 in B Minor, Opus 58 — Frédéric Chopin (1810–1849)

Allegro maestoso
Scherzo. Molto vivace
Largo
Finale. Presto, non tanto; Agitato.

Craig Nies has been on the piano faculty at the Blair School of Music, Vanderbilt University, since 1991, serving as co-chair of the piano department for 14 years. Prior to that, he was an adjunct Assistant Professor at the Yale School of Music for 6 years. His performances have ranged from his work with 10 Pulitzer Prize-winning composers to his current solo recital series of Bach's complete Well-Tempered Clavier.

Dr Nies recently completed an 8-concert recital series featuring the complete sonatas of Mozart and Schubert, as well as Bach's Goldberg Variations. Between 2001 and 2003 he performed the complete violin and cello sonatas of Beethoven with members of the Blair String Quartet and Blakemore Trio. While teaching at Yale, he performed the complete solo works of Debussy, which were broadcast on National Public Radio. He has performed with members of the Mendelssohn, Franciscan, Alexander, Audubon, and Blair String Quartets, and members of the New York Woodwind Quintet. New York performances include Tully Hall (solo debut), Merkin, Kaufmann, and Town Hall. Several premiere performances include three in New York City, and nine works by Blair composer Michael Rose, including his piano concerto in Prague and Olomouc, Czech Republic. Along with radio and television appearances in the U.S., Dr. Nies has appeared on television and radio in England, Russia, and Germany.

Craig Nies has worked with such noted conductors as David Effron, Michael Tilson Thomas, Kenneth Schermerhorn, Otto-Werner Mueller, Arthur Weisberg, and Robin Fountain, performing concerti ranging from Messiaen's Oiseaux Exotiques and de Falla's Nights in the Gardens of Spain to the Brahms 2nd and Rachmaninoff 3rd.

Dr Nies joined the faculty of the Brevard Summer Music Festival in 2006. Previous summer festivals have included Music Mountain (CT), Rutgers Summerfest (NJ), Music '98 (Cincinnati, OH), Summer Serenades at SUNY Stony Brook, Yale in Norfolk (CT), and Highlands (NC/GA).

His teachers have included Mieczyslaw Horszowski, Rudolf Serkin, Claude Frank, Beveridge Webster, and Gilbert Kalish. Dr Nies has degrees from the Curtis Institute of Music, Yale University School of Music, and SUNY Stony Brook.



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DEPT-DOC-DRS-7778

The University of Alberta Department of Music presents:

Noon Hour Organ Recital



Organist

Yoon Park

Monday, April 6, 2009 at 12:00 pm
First Presbyterian Church
10025 105 Street

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Upcoming Event
Tuesday, April 7 at 5:00 pm
Senior Recital
Janet Chung, organist
Convocation Hall, Arts Building
University of Alberta
Free admission

The Department of Music at the University of Alberta wishes to thank First Presbyterian Church for the use of the Sanctuary and Casavant organ.

Minister: Rev. H Currie
Music Directors: Marnie Giesbrecht
Joachim Segger

Program

Toccata Nona	Girolamo Frescobaldi (1583-1643)
Toccata, Adagio and Fugue, BWV 564	Johann Sebastian Bach (1685-1750)
Allein Gott in der Höh' sei Her'. BWV 676	Johann Sebastian Bach
Prelude and Toccata from Suite Op. 5	Maurice Duruflé (1902-1986)
Allegro from Symphony No. 6 in G Minor, Op. 42	Charles-M Widor (1844-1937)

Yoon Park

Currently Yoon Park is one of the competitors in the 2009 Jordan International Organ Competition semi-final round. She previously won second prize in the Carlene Neihart International Organ Competition, first prize in the Alberta Baroque Ensemble Concerto Competition and was laureate of several other competitions.

Yoon was born in Ulsan, South Korea. During her childhood and studies she won many competitions, awards and scholarships. She became a collaborative pianist at the age of nine, and was appointed church accompanist at the age of ten.

Having earned a Bachelor of Music Degree in Piano Performance from Kei-Myung University, South Korea, Yoon Park moved to Canada. She began studying the organ in Vancouver with Rachel Alflatt, where she also studied with Denis Bédard. In 2006 she obtained a Master of Music Degree in Organ Performance from the University of Alberta, under the guidance of Dr. Marnie Giesbrecht.

Yoon is in demand as a concert organist, pianist, accompanist and music teacher. An active recitalist, she has performed solo recitals throughout Canada, as well as in the United States and South Korea. In addition she has performed as a guest soloist with several orchestras. In July of this year, she will be a featured solo recitalist at the Royal Canadian College of Organists' Centennial Toronto International Organ Festival.

Recording is not permitted without the consent of performers.



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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Roxanne Nesbitt, double bass

Accompanied by Sylvia Shadick-Taylor, piano

Program

Four Miniatures — Ralph DeCoursey (b.1918)

Concerto for double bass and piano — J. B. Vanhal (1739-1813)

I. Adagio
II. Allegro Moderato

Intermission

Sparks in the yard — Roxanne Nesbitt
In three movements

Sonata for cello and piano — Violet Archer (1913- 2000)
arranged for double bass by Roxanne Nesbitt

Reception to follow in arts lounge

This recital is in partial fulfillment of a bachelor of music

Roxanne Nesbitt is a recipient of the
Beryl Barns Memorial Scholarship in music

Sintesi grammaticale

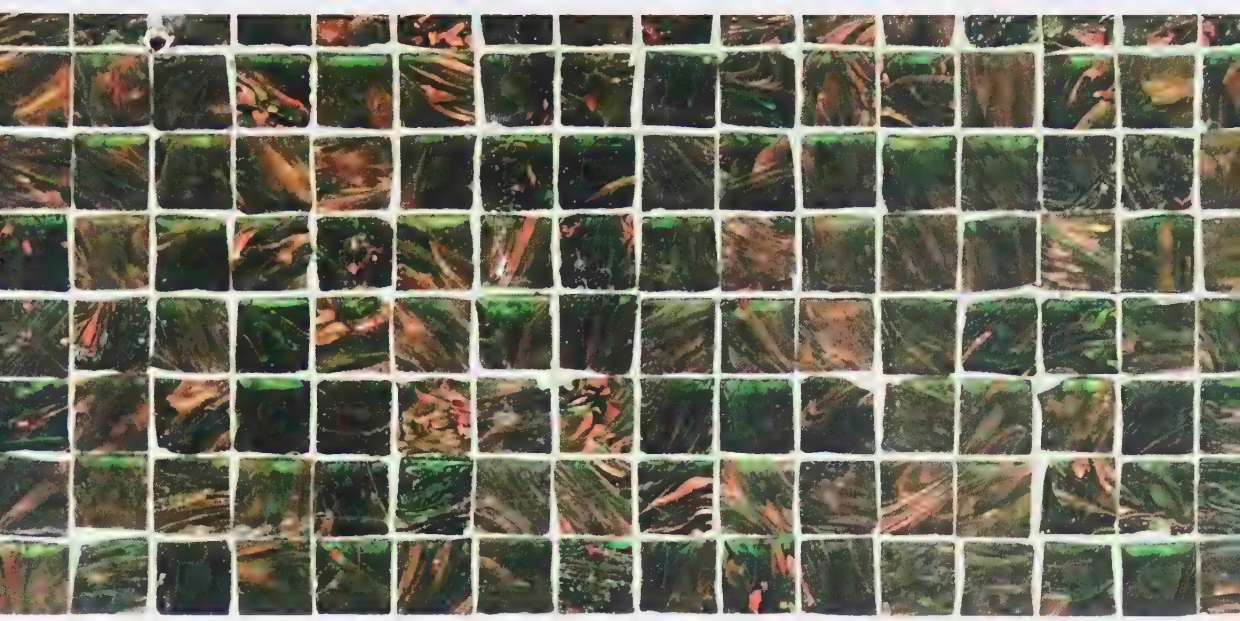
Clara, cerca l'ombrellone!

- Che cosa devo cercare?
  - Clara, cerca l'ombrellone!
- Papà, che cosa devo prendere?
  - Prendi la sedia a sdraio!
- Devo finire questo lavoro?
  - Certo, finisci questo lavoro.

Ragazzi, cercate l'ombrellone!

Ragazzi, cercate l'ombrellone!
Bambini, prendete le racchette!
Signori, uscite da questa stanza!
Ragazze, finite il vostro lavoro!

Papà, posso ascoltare?



MARIA CONKEY
SUSAN FARRELL
MEGHAN RAYMENT

MONDAY APRIL 6 2009 8:00 PM
CONVOCATION HALL
UNIVERSITY OF ALBERTA
GRADUATE RECITAL CHOIR AND ENSEMBLE

Già Torna a Rallegrar
Luca Marenzio (1554–1599)
Maria Conkey, conductor

The Shower, op. 71, no. 1
Sir Edward Elgar (1857–1934)
Text by Henry Vaughan (1621–1695)
Meghan Rayment, conductor

Chanson du soir
Michel Hostettler (b. 1940)
Susan Farrell, conductor

Crucifixus
Antonio Lotti (1667–1740)
Susan Farrell, conductor

Super flumina Babylonis
Giovanni Pierluigi da Palestrina (1525–1594)
Meghan Rayment, conductor

Christus factus est
Anton Bruckner (1824–1896)
Maria Conkey, conductor

Intermission

Excerpts from *Mass in C major, op. 86*
Ludwig van Beethoven (1770–1827)

Kyrie
Sanctus
Meghan Rayment, conductor
Benedictus
Maria Conkey, conductor
Agnus Dei
Susan Farrell, conductor

Mary-Ellen Rayner, soprano
Rebecca Claborn, mezzo-soprano
C.D. Saint, tenor
Jacques Arsenault, bass

Recital Choir

Sopranos
Maria Conkey
Megan Chartrand
Melanie Marlin
Elaine Myhre
Emilijana Plancak
Meghan Rayment
Natalie Rayment
Mary-Ellen Rayner
Shelley Roth

Altos
Ruth Brodersen
Lana Cuthbertson
Andi Eng
Susan Farrell
Jessica Foshaug
Isabelle Gallant
Abra Whitney

Tenors
Adam Ferland
Doug Laver
C.D. Saint
Sten Thomson
Anthony Wynne

Basses
Jacques Arsenault
Denis Arseneau
Jeremy Doody
Christopher Giffen
Kurt Illerbrun

Recital Instrumental Ensemble
Amy Kao, first violin
Amanda Alstad, second violin
Julia Hui, viola
Julian Savaryn, violoncello
Marina Mohd Zaini, bass
Matt Jaffray, oboe
Denis Arseneau, piano

Texts and translations

Già torna a rallegrar

Già torna a rallegrar
l'aria e la terra.
Il giovenetto April,
carco di fiori.

Il Mar s'acqueta,
Il giel fugge sotterra,
Scherzan le vaghe Ninfe
e i lor Pastori.

Tornan gli augelli,
a l'amorosa guerra,
Lieti a cantar
nei matutini albori.

Et io piango
La notte e son dolente,
Tosto che'l sol
si scopre in Oriente,

Now once more to all the earth
Her brightness bringing.
April the young and fair
Is crowned with flowers,

The sea is quiet,
The ice flees underground,
The nymphs and shepherds
rejoice
In their bowers.

The birds return now
In am'rous combat singing,
Their songs of joy
In the first blush of morning.

And though I weep at eve,
Beset by sorrow,
Soon will the sun unveil
the welcome morrow

The Shower

Text by Henry Vaughan (1621–1695)

Cloud, if as thou dost melt,
And with thy train of drops make
soft the earth,
My eyes could weep,
O'er my hard heart,
that's bound up and asleep;

Perhaps at last, some such
showers past,
My God would give a sunshine
after rain.

Chanson du soir
Text by Marianne Bonzon

Quand le rose vous monte aux joues,
Grands arbres du chemin,

Quand le rose vous monte aux joues,
C'est que derrière le jardin le soleil descend,
Le héron se pose.

J'aimerais bien te parler,
Mais les mots sont fatigués.

Pour savoir ce que je pense,
Écoute l'oiseau passer.

Les hérons dans le ciel se rassemblent,
Les enfants s'appellent,

L'arbre tremble face au soleil
Il est rouge derrière les toits,

Sur vous, fleurs et parfums,
La nuit viendra et le hibou sans qu'on le sache.

J'aimerais bien te parler,
Mais les mots sont peu de chose.

Pour savoir, la bouche close,
J'écoute le temps passé.

When your cheeks become flushed,
Tall trees of the path,

When your cheeks become flushed,
It's behind the garden that
The sun sets,
The heron lands.

I would really like to talk to you,
But the words are tired.

To know what I think,
Listen to the bird passing by.

The herons in the sky gather together,
The children call.

The tree trembles in the sun
It is red behind the roofs.

On you, flowers and scents,
The night will come and the owl without knowing.

I would really like to talk to you,
But the words are not much.

To know, the lips closed,
I listen to the times past.

Crucifixus
(from Credo)

Crucifixus etiam pro nobis sub Pontio Pilato:
passus et sepultus est.

He was crucified for us under Pontius Pilate:
He suffered and was buried.

Super flumina Babylonis
(Psalm 136)

Super flumina Babylonis,
Illic sedimus, et flevimus,
Dum recordaremur tui Sion:
In salicibus in medio ejus,
Suspendimus organa nostra.

Upon the rivers of Babylon,
There we sat and wept,
When we remembered Thee oh Sion,
On the willows in the midst thereof,
We hung up our instruments.

Christus factus est
Philippians 2: 8-9

Christus factus est pro nobis
obediens usque ad mortem,
mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen, quod est super omne nomen.

Christ became obedient for us,
Even unto death,
death upon the cross.
Because of this, God raised Him
And bestowed on Him the name
Which is above all names.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full
of your glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest

RECEPTION TO FOLLOW IN ARTS LOUNGE

In Recital

JANET CHUNG, ORGAN

Tuesday, April 7, 2009 at 5:00 pm

Convocation Hall, Arts Building
University of Alberta



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Praeludium in D Minor, Bux140 (1690) — Dieterich Buxtehude (1637–1707)

Trio Sonata No. 5, BWV 529 (1730) — Johann Sebastian Bach (1685–1750)
- Allegro
- Largo
- Allegro

Prelude and Fugue in A Minor, BWV 543 (c.1715) — Johann Sebastian Bach (1685–1750)

Intermission

Chromatic Partita (1989) — Ruth Watson Henderson (b. 1932)

From *L'Ascension* (1934) — Olivier Messiaen (1908–1992)
- Alléluias sereins d'une âme qui désire le ciel
  (Serene Alleluias of a Soul Desiring Heaven)

Symphony No. 5 in F Minor, Op. 42 (1887) — Charles Marie Widor (1844–1937)
- Allegro Vivace

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Chung.

Ms Chung is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Pamela and Harry Farmer Scholarship for Organ Performance.

Reception to follow.



DEPARTMENT OF
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UNIVERSITY OF ALBERTA

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The University of Alberta Department of Music presents:

Happnin'

The University of Alberta Jazz Choir



John McMillan, Director

Sunday, April 12, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Selections from the following:

The Water is Wide	Traditional arr. Yamiko Matsuoko
Even the Pain	Yellowjackets arr. Greg Jasperse
True Colours	Cyndi Lauper arr. John McMillan
Cecilia	Paul Simon arr. Darmon Meader
Acapella in Acapulco	the Real Group
Pure Imagination	Bricusse/Newley arr. Yan Bonnema
The Longest Time	Billy Joel
They All Laughed	Gershwin arr. Jennifer McMillan
Swinging on a Star	Jimmy Van Heusen arr. John McMillan

***Happnin'* The University of Alberta Jazz Choir**
John McMillan, Director

Celeste Quan
Devonne Brandys
Jaclyn Prodruzny
James Chevalier
Chris Chevalier
Kyla Fisher
Kyle Maskewich
Jessica Wagner
Keesa Elicksen
Melina Beeston
Rachael King
Sidney M'sahel
Vantanna Luh-Dudiak
Yan Bonnema

Piano
Devin Hart

Bass
Keith Rempel

Drums
Jared Farney



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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0909-EXR-CRS-7779

Chamber Music Recital

Sandra Joy Friesen, piano

Candidate for the Doctor of Music Degree

With Twila Bakker, flute
Allison Balcetis, saxophone
Brian Jones, percussion
Anne McDougall, violin
Amanda Massey, soprano
Barry Nemish, percussion
Viktoria Reiswich-Dapp, piano

Tuesday, April 14, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta



Program

L'incandescence de la bruine (1997) — Bruno Mantovani (b. 1974)
(The Glow of Mist)
Allison Balcetis, soprano saxophone

Chansons d'aurore (1955) — Istvan Anhalt (b. 1919)
(Songs of Sunrise)
J'ai dormi
Aurore
A cet instant
Petites surprises
Amanda Massey, soprano
Twila Bakker, flute

Sonata for Violin and Piano — Maurice Ravel (1875-1937)
Allegretto
Blues: Moderato
Perpetuum mobile: Allegro
Anne McDougall, violin

Intermission

Sonata for Two Pianos and Percussion — Béla Bartók (1891-1945)
Assai lento; Allegro molto
Lent, ma non troppo
Allegro non troppo
Viktoria Reiswich-Dapp, piano
Brian Jones, percussion
Barry Nemish, timpani

This recital is presented in partial fulfillment of the requirements for the Doctor of Music degree in Piano Performance for Ms Sandra Joy Friesen.

Ms Friesen is a recipient of a Beryl Barns Memorial Award (Graduate).



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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

New music concert
for saxophone & piano

Music by students enrolled in
MUS 260



Andriy Talpash, alto & baritone saxophones
Roger Admiral, piano

April 8, 2009
Studio 27

New music concert for saxophone and piano

Music by students enrolled in

Music 260

Wednesday, April 8 at 12:00 p.m.

FAB - Studio 27
University of Alberta

Andriy Talpash, alto & baritone saxophones
Roger Admiral, piano

1. The Battle — Cody Willetts

2. "Yeah.. Yeah.. Whatever…" — Marina Zaini

3. Design — Matthew James Falk

4. HD 80606 b — Louis Bouchier
   I
   II
   III
   IV
   V

5. Black Sand to Green Forests — Jonathan Maywood

6. Through the Looking Glass — Bryan LeGrow

7. Caulfield's Crumby Apple — Harrison Lee

8. Psyche — Dawn Prato

9. Questions, Comments, Concerns — Jeremy Doody



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Master of Music Recital

Amy McClary, cello

Candidate for the Master of Music degree

From Bach to Britten

Assisted by
Tom King, piano

Wednesday April 15, 2009 at 3:00 pm
Convocation Hall, Arts Building, University of Alberta

Program

Suite Number Six in D Major for Solo Cello, BWV 1012 (circa 1730) — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Gavottes I & II
- Gigue

Concerto in A Minor for Cello and Orchestra, Opus 129 (1850) — Robert Schumann (1810-1856)

- Nicht zu schnell
- Langsam
- Sehr lebhaft

Intermission

Suite for Solo Cello, Opus 72 (1964) — Benjamin Britten (1913-1976)

Canto Primo (Sostenuto e largamente)

I Fuga (Andante moderato)

II Lamento (Lento rubato)

Canto Secondo (Sostenuto)

III Serenata (Allegretto: pizzicato)

IV Marcia (Alla marcia moderato)

Canto Terzo (Sostenuto)

V Bordone (Moderato quasi recitativo)

VI Moto Perpetuo E Canto Quarto (Presto)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms McClary.

Ms McClary is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge

Amy McClary, cello

Amy McClary is completing her Master of Music degree in cello performance with Tanya Prochazka at the University of Alberta this April. During her studies she was awarded a prestigious Bombardier Research Scholarship from the Social Sciences Research Council of Canada and the Brine Women's Research Scholarship from the Confederation of University Women for her study on the development of the suite for cello from Bach to Britten. She completed her Bachelor of Music at the Hannover Hochscule fur Musik und Theater in Germany. While studying in Hanover she won the honour of playing a French, 1864 Jacques–Pierre Thibout cello, from the Fritz Behrens Foundation, one of the university's few endowed instruments.

Amy has performed as a solo and collaborative artist for the Tone Art music series in Wolffenbüttle, Germany, the Edelhoff Foundation in Hanover, Germany, the Prince George Symphony in British Columbia and St Crispin's chamber ensemble in Edmonton. As an orchestral musician, Amy toured in Scandinavia with the North German Symphony, played with the German Chamber Academy at Neuss on the Rhein, and performed at the 2000 World Exposition. Her recordings with the German Chamber Academy and German band *Rangin* have aired on German National Radio. In Canada, she has recorded for RealTime and Fidello Records and is currently the house cellist for Power Sound studios. Amy has collaborated with artists to design fashion shows and published an article entitled "Study Abroad" in the Expression magazine. Amy enjoys baking and tending to her turtles and plants in her free time.



DEPARTMENT OF
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UNIVERSITY OF ALBERTA

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In Recital

Kyung-A Lee, piano

Wednesday, April 15, 2009 at 8:00 pm

Convocation Hall, Arts Building

University of Alberta



Program

Ciaccona in D Minor, BWV 1004
aus der Partita II fur Violine (1717-23)
Johann Sebastian Bach
(1685–1750)
Transcribed by Ferrucio Busoni

Piano Sonata No. 31 in A flat Major
Op. 110 (1821)
Ludwig van Beethoven
(1770–1827)

- Moderato cantabile molto espressivo
- Allegro molto
- Adagio ma non troppo
- Fuga

Intermission

Piano Sonata No. 2 in D Minor, Op. 14 (1912)
Sergei Prokofiev
(1891–1953)

- Allegro ma non troppo
- Scherzo: Allegro marcato
- Andante
- Vivace

Scherzo No.4 in E Major, Op. 54 (1842)
Ballade No.4 in F Minor, Op. 52 (1842)
Frederic Chopin
(1810–49)

This recital is presented in partial fulfilment of the requirements for the Master's of Music degree for Ms Lee.

Ms Lee is a recipient of a Beryl Barns Memorial Award (Graduate), The Queen Elizabeth II Graduate Scholarship, and the Alberta Advanced Education and Technology Graduate Scholarship.



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

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The University of Alberta Department of Music presents:

Music at Convocation Hall



New Music

Friday, April 17, 2009
7:15 pm Pre-concert Talk by Howard Bashaw, Mark Hannesson, Andriy Talpash
8:00 pm Concert

Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Seven Spheres (1998) — Howard Bashaw (b. 1957)

i. Tapestry: Legato Eclipsing
ii. Calculation: Double Convergence
iii. Triptych
iv. Calculation: Pointillistic Texture and Counterpoint of Palindromes
v. Tempo Cubism
vi. Tempo Collage
vii. Celestarium: The Coruscate Prism

Aaron Au, violin
Joanne Yu, cello
Jeff Campbell, clarinet
David Quinn, bass clarinet
Brian Sand, trumpet
Roger Admiral, piano
Brian Jones, percussion
Angela Schroeder, conductor

Folie à *Deux* (2008) (World Premiere) — Mark Hannesson (b. 1968)

Aaron Au, violin
Joanne Yu, cello
Shelley Younge, flute
Jeff Campbell, clarinet
Roger Admiral, piano
Brian Jones, percussion
Mark Hannesson, live electronics
Angela Schoeder, conductor

All My Friends Are Imaginary (2009) (World Premiere) — Mark Hannesson

Mark Hannesson, live electronics

Intermission

Form Archimage (2001)

Prelude
I
Interlude
II
Interlude
III
Postlude

Roger Admiral, piano

*Banyan Construct from 61*** (2009) (World Premiere) — Andriy Talpash (b. 1974)

I. Rub the wrong way
II. Skinny
III. Inclination
IV. Explosive issue
V. Await decision
VI. Space of time

Aaron Au, violin
Joanne Yu, cello
Shelley Younge, flute
Jeff Campbell, clarinet
David Quinn, bass clarinet
Brian Sand, trumpet
Roger Admiral, piano
Brian Jones, percussion
Angela Schoeder, conductor

Program Notes
by Andrea Eng

Howard Bashaw (b. 1957)
***Seven Spheres* (1998)**

i. Tapestry: Legato Eclipsing
ii. Calculation: Double Convergence
iii. Triptych
iv. Calculation: Pointillistic Texture and Counterpoint of Palindromes
v. Tempo Cubism
vi. Tempo Collage
vii. Celestarium: The Coruscate Prism

Howard Bashaw is originally from White Rock, British Columbia. He holds a DMA in Composition from the University of British Columbia (1989). He is currently a Professor of Composition, Orchestration, and Music Theory at the University of Alberta.

His work *Seven Spheres* (1998) is for chamber ensemble. There are seven movements, each of which focuses on a different organization of musical time, sound, and space. The first, third, fifth, and seventh movements each utilize a different aspect of sound as experienced through adjustments of instrumental groupings and aural space to create their musical effects. The second, fourth, and sixth movements use mathematical elements and calculations as the basis for the musical material. In the first movement each instrument plays a unique line, each one building into the overall musical "Tapestry". The image created by the woven mastery will vary depending on the individual listener and his or her proximity to the individual instrumentalists in the concert space.

"Double Convergence" is built on a twelve–tone motive made up of the twelve pitch classes. The motive is presented sixteen times, in sixteen different voices, and at sixteen different tempi. As the motive is repeated the tempo is adjusted accordingly, so a slow repetition of the motive will become faster, and a fast repetition of the motive will become slower. As the motives come into sync with each other the voices converge, and eventually become one.

In the third movement, "Triptych," the ensemble is cleverly divided into a trio of voices. The first is the violin, second is percussion, and the third is the wind and string instruments. The percussion establishes a rhythmic atmosphere, in which the solo violin takes the lead and draws the musical momentum forward. The remainder of the ensemble interjects and creates depth in the soundscape. If the entire experience is likened to a moving train, the violin is driving the motion, and the percussion provides the rolling landscape, while the rest of the ensemble are the flashes of the varied scenery that dots the landscape. It begins to feel so much like a real rail journey that a careful listener may even hear the bells at the railway crossings.

"Calculation" is built on a single motive and relies on the structure of palindromes. The motive and the rhythms are all palindromes. In this short but musically dense movement, each instrumental line starts at a different time and at a different tempo. The musical lines are carefully calculated to have the central points of their individual palindromes meet together at the central point of the movement to make the entire movement a large palindrome built of palindromes.

The piano plays the pivotal role in the fifth movement, "Tempo Cubism." The piano presents a rhythmic ostinato that becomes the basis for the piece. The other instruments of the ensemble play individual melodic lines, each one at a different tempo. These melodic lines influence the tempo of the piano's ostinato. The layers of rhythm and timbre create a cacophony and the original ostinato appears to be absorbed into the various rhythms surrounding it. "Tempo Collage" is based on scalar passages rising from a single pitch class at different timbre and tempi. The effect conjures up images of underwater air bubbles of different sizes rising from a single point.

In the final movement "Celestarium", the sonic atmosphere is set through long chords played by the ensemble. Out of this individual melodic lines arise, each one presented in turn by a different instrument of the ensemble. It is like looking into a prism where all colours are present, and when the prism is moved, individual colours are revealed.

Mark Hannesson (b. 1968)
***Folie à Deux* (2008)** (World Premiere)
***All My Friends Are Imaginary* (2009)** (World Premiere)

Winnipeg native Mark Hannesson is a visual artist and a composer of both electronic and acoustic music. He is currently completing his DMA in Electro–acoustic Composition at the University of British Columbia, and he is an Assistant Professor of Composition and Music Technology at the University of Alberta. Hannesson's interests have long included the integration of electronic and non-electronic instruments and sounds as is demonstrated in both of his compositions this evening.

Folie à Deux (2008) is scored for flute, clarinet, violin, cello, piano, vibraphone, and live electronic processing. This work is a conceptual metaphor for the psychological condition *folie à deux* in which one person's delusional state causes the same delusion in another and it becomes a shared psychotic disorder. This rare condition is often found in people who are in close daily contact with each other.

Hannesson describes the musical effects in the work through his description of the syndrome, "The syndrome is constant and without any moments of lucidity and it is all-encompassing. It is a subtle madness that inhabits every moment of the sufferer. Further to this, the delusion is so powerful that it begins to affect those who come into contact with it. It is a loss of self, a delusion of identity."

His composition *All My Friends Are Imaginary* (2009) is for Live Electronics. Hannesson describes it as follows:

Just
sOunds
cHance
sileNce

musiC
remAins
nothinG
Everything.

***Form Archimage* (2001)**

Prelude
I
Interlude
II
Interlude
III
Postlude

Form Archimage (2001) was commissioned for Canadian pianist Marc Couroux. Bashaw draws from images of the artist himself at the piano to create this highly virtuosic work that capitalizeson the full range of the piano and its unique ability to be percussive, resonant, melodic, and harmonic all at once. In the "Prelude" and first movement, running melodic lines occur simultaneously at multiple pitch levels. The following two sections employ resonant motives in the extreme high and low register to play against each other and find mediation in the space between. In the final "Interlude" and the third movement, sharp rhythmic gestures accent frantic exploration for space as the melodic line runs up and down the keyboard. The "Postlude" draws all of these ideas together.

Andriy Talpash (b. 1974)
Banyan Construct from 61**
(2009) (World Premiere)

I. Rub the wrong way
II. Skinny
III. Inclination
IV. Explosive issue
V. Await decision
VI. Space of time

Andriy Talpash holds a Bachelor of Music Degree in Composition and Saxophone performance from the University of Alberta (1997), a Master of Music in Composition from McGill University (1999), and a Doctor of Music in Composition from McGill University (2005). An active composer and performer, Talpash is currently an instructor of Composition, Music Theory, and Orchestration at the University of Alberta. He is a founding member, conductor, and artistic co–director of the Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950.

*Banyan Construct from 61*** (2009) is a newly composed work, inspired by a recent trip to Hawaii. While there Talpash visited the Indian Banyan Tree in Lahaina, Maui. As banyan trees grow, some of their branches will drop from their canopy and take root to create new trunks. The banyan tree in Lahaina is more than 130 years old, it is over 60 feet in height, has 12 major trunks in addition to the huge core, stretches over a 200-feet at its widest point, and shades 2/3 of an acre.

It is not the size of the tree that necessarily inspired me, but the numerous huge branches that extended from the main core that over decades dropped to the ground, rooted themselves, and became new trunks.

The vast interconnectedness of the Banyan Tree, along with my love of crossword puzzles, inspired the piece. The titles of the movements are clues from one of the crossword puzzles I was working on in Hawaii. The answers to the puzzle clues were arranged in such a way that resembled, with a great deal of imagination, the Banyan Tree in Lahaina.

Just as the numerous trunks of a Banyan tree can be seen as individual trees connected only by branches, the clues of a crossword puzzle are unrelated except that their answers may share letters. The six movements of *The Banyan Construct from 61*** are completely unrelated musical events, but they share one common feature: an 8-note chord that is present in some way in each movement.

Roger Admiral coaches contemporary chamber music at the University of Alberta. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is also part of Duo Kovalis with Montreal percussionist Philip Hornsey. Roger is co-artistic director of Edmonton's Plexoos Ensemble.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra and a Visiting Assistant Professor of Violin and Viola at the University of Alberta. His principal instructors have included Gerald Stanick, Andrew Dawes, Thomas Riebl and Martin Riseley. In demand as a violinist, violist, teacher and adjudicator, Dr Au has performed and taught in Canada, the US, Europe, Japan and Cuba and was recently an adjudicator at the Canadian National Music Festival. In 2007 Aaron gained his Doctor of Music degree from the University of Alberta.

Clarinettist **Jeff Campbell** holds a Master's degree in Performance from DePaul University in Chicago and a Bachelor's degree in Performance from the University of Victoria. His principal teachers were Larry Combs and Patricia Kostek.

Jeff is a member of Edmonton's Royal Canadian Artillery Band and is active as a chamber musician and soloist. He is a founding member of the WindRose Trio, a successful Edmonton-based reed trio that has premiered a number of works by local composers. Jeff has performed with the Edmonton Symphony Orchestra, the Saskatoon Symphony and Orquesta Sinfonica del Estado de Mexico. As a member of the Royal Canadian Artillery Band and other ensembles, Jeff has toured to Japan, Mexico, Bosnia, South Korea and Sweden.

In 2007 he was featured as a soloist with the New Edmonton Wind Sinfonia, the University of Alberta Symphonic Wind Ensemble and the Royal Canadian Artillery Band, performing Allan Gilliland's Dreaming of the Masters, Weber's Clarinet Concerto No. 1 and Scott McAllister's Black Dog.

Brian Jones began his professional career in 1968 when he joined the Edmonton Symphony. Further studies lead him to Los Angeles with Forrest Clarke and Earl Hatch. Brian performed with the UCLA and Pasadena Orchestras and won first prize in their Southern California Percussive Arts Society Timpani Competition. Summer studies included the National Youth Orchestra and three summers at the Music Academy of the West in Santa Barbara. In 1973 Brian joined the Cape Town Symphony Orchestra. Besides the large symphonic repertoire performed, Brian also performed regularly with the opera and ballet orchestras. In 1975 Brian returned to the Edmonton Symphony as Principal Percussionist.

He has performed as soloist in the Milhaud Marimba Concerto, Concerto for Percussion by Allan Bell, and the Bartok Sonata for Two Pianos and Percussion in its symphonic version. Many of Brian's students have become professional musicians across Canada and the United States.

Originally from Grande Prairie, **David Quinn** has performed with the Edmonton Symphony Orchestra since 1989. A graduate of Arizona State University, David studied with Ernest Dalwood and Ronald Dekant.

He has performed with numerous organizations including the Edmonton Youth Orchestra, St. Cecilia Orchestra, Phoenix Symphony, Arizona State University Symphony Orchestra and Mexico City Philharmonic.

Brian Sand completed his Doctoral Studies at McGill University (Montréal.) He was trumpeter with the Société de musique contemporaine de Québec (SMCQ), and made regular appearances with l'Orchestre symphonique de Montréal and l'Opera de Montréal, as well as various other local music organizations. He founded and lead the Island Brass Quintet - a dynamic ensemble that made regular appearances throughout the Greater Montréal area. His teachers have included some of North America's most renowned trumpet performers including principal trumpet players of the New York, Chicago, Los Angeles and Montréal Symphony Orchestras as well as several renowned chamber, studio and jazz performers. He holds degrees from Yale University, the University of Victoria and has pursued advanced studies at the University of Southern California, the Banff Centre as well as several music festivals throughout North America.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the DMA in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Orchestral Winds and Percussion.

Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada.

Shelley Younge, Assistant Principal flutist with the Edmonton Symphony Orchestra, is a native Albertan who received her Bachelor of Music degree from the prestigious Indiana University School of Music. Her work there led her to master classes with notable flutists such as Julius Baker (former principal flutist of the New York Philharmonic Orchestra) James Galway, Walfred Kujala (piccolo player of the Chicago Symphony Orchestra), Peter Lloyd and Jean Pierre Rampal.

She has performed as a soloist with the Edmonton Symphony Orchestra, Saskatoon Symphony Orchestra, Alberta Baroque Ensemble, Edmonton Chamber Orchestra, and with such notable performers as Celtic harpist Mary O'Hara and soprano Lois Marshal. Shelley's orchestral career has included work with as principal flutist of the Banff Ballet Orchestra, as well as performances with the Banff Festival Orchestra, Pro Coro Canada and the Alberta Baroque Ensemble, and numerous chamber music performances.

Joanne Yu was born and raised in Toronto. She completed her undergraduate degree in Chicago and then moved to Montreal, where studied with Brian Manker and received a master's in cello performance. Joanne has played regularly with Orchestra London Canada and has participated in the Tafelmusik Baroque Summer Institute. Joanne moved to Edmonton in 2009 and was featured recently in a Convocation Hall performance of the Clarinet Quintet of Johannes Brahms.



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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

1808 EXP.CRS 1170

Tyson Oatway



Junior Recital

Program

Etude du Matin - Ida Presti (1924- 1969)

Fantastie, Op. 7 - Fernando Sor (1778-1839)

Hommage á Tarrega - Joaquin Turina (1882-1949)

I. Garrotin

II. Soleares

Remembranza - Andrés Segovia (1893-1987)

En los Trigales - Joaquin Rodrigo (1901-1999)

Sonatina – Frederico Moreno Torroba (1891-1982)

I. Allegretto

II. Andante

III. Allegro

Special thanks to Carl Lotsberg, Kyla Harding and my family and friends.

In Recital

Erica Sorensen, piano

Sunday, June 7, 2009 at 7:30 pm
Convocation Hall, Arts Building
University of Alberta

Program

French Suite V in G Major, BWV 816 (1722-1723) — Johann Sebastian Bach (1685 – 1750)
- Allemande
- Courante
- Sarabande
- Gavotte

Sonata in A Major, Op.120 (1819) — Franz Schubert (1797 – 1828)
- Allegro moderato
- Andante
- Allegro

Mazurka in C Sharp Minor, Op. 63, No. 3 (1847) — Frederic Chopin (1810 – 1849)
Mazurka in F Sharp Minor, Op. 59, No. 3 (1846)

Intermission

Scaramouche, Op. 165b (1937) — Darius Milhaud (1892 – 1974)
- III. Braziliera

With guest: Sophia Barry, piano

Bryllupsdag på Troldhaugen "Wedding Day at Troldhaugen", Op. 65, No.6 (1896) — Edvard Grieg (1843 – 1907)

With guest: Cameron Powell, piano

Automne Concert Etude, Op. 35, No. 2 (1886) — Cecile Chaminade (1857 – 1944)

Ms Sorensen is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Ernesto B Lejano Scholarship in Piano Performance, a Peace River Pioneer Memorial Scholarship in Music, and a Jason Lang Undergraduate Award.



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Monday, November 26 at 7:15 PM , 2004
Convocation Hall

Programme:

Dos A Dos (1988) -- Vinko Globokar
(Version A)

The Téléphone (2005) -- Guillaume Boulay
(Version A)

Shadows of the Wind (2004) -- Mark Hannesson

Dos A Dos (1988) -- Vinko Globokar
(Version B)

The Téléphone (2005) -- Guillaume Boulay
(Version B)

Four Russian Songs (1917-1919, instr. 1954) -- Igor Stravinsky
I. The Drake
II. A Russian Spiritual
III. Geese and Swans
IV. Tilim-Bom

contempo:

Roger Admiral, piano,
Allison Balcetis, baritone saxophone
Becky Claborn, soprano
Jesse Fegelman, guitar
Megan Kan, harp
Amanda Massey, soprano
Chelsea Mendrusiak, trumpet
Roxanne Nesbitt, double bass
Leigh-Anne Rattray, flute
Joanie Simard, bassoon

This recital is part of Music X39 Chamber Music studies at the University of Alberta.

Contempo will perform new chamber works by student composers on Wednesday, December 5 at 12:00 in Studio 27 (Fine Arts Building).

Wednesday, April 9 , 2008
Studio 27
contempo

Rückblick – György Kurtág
I. *Parlando, molto rubato*
II. *Kyrie*
III. *Alkohol*

Chelsea Mendrusiak, trumpet
Roxanne Nesbitt, double bass
Roger Admiral, piano

Amtrack 118 - François Rossé

Amanda Massey, soprano
Allison Balcetis, soprano saxophone

Three Folk Songs – Chou Wen-Chung

Leigh-Ann Rattray, flute
Megan Kan, harp

Compositions from Music 460

The Eternal Verbal Tickle Found in Pockets Lined with Lint (Dreamscapes) - Ian Bonyun

Conflict Coalition Revolution - Jason Ottenbreit

Wind Fire Sea - Wayne Zuo
I. *Wind Fire Sea*
II. *Between the Blue is Ours*
III. *Mutiny at Sanya Bay*
IV. *A Sailor's Honor*

Compositions from Music 260

Three anti-liturgical sketches from Vincent's mining-town mission - Yu-Ting Lin

Desperatio – Tyson Oatway

2019 – Erik Lam

Suyo – Nadia Nasedkin / Text by Lindsay Doll

"Affascinare" – Stephanie Patterson

Mirror – Hitomi Inoue

Climbing = Falling – Reg Kachanoski

contempo:
Roger Admiral, piano
Allison Balcetis, saxophone
Jesse Fegelman, guitar
Megan Kan, harp
Amanda Massey, soprano
Chelsea Mendrusiak, trumpet
Alyssa Miller, oboe
Roxanne Nesbitt, double bass
Leigh-Ann Rattray, flute

contempo is part of Chamber Music Studies at the University of Alberta. Any students interested in participating next year should contact Roger Admiral: radmiral@ualberta.ca

Music At Noon

Monday, October 6, 2008 – 12 pm

Program

Allemande in E Minor, BWV 996 (1717) — Johann Sebastian Bach
Prelude in C Major, BWV 1007 (1720) — (1685-1750)

Andy Johnson, guitar

Caprice Basque (1881) — Pablo de Sarasate (1844-1908)

Sonata in C Major, BWV 1005 (1720) — Johann Sebastian Bach
4. Allegro assai

Marie Krejcar, violin

Etudes (1915) — Claude Debussy (1862-1918)
pour les quartes
pour les cinq doigts d'après monsieur Czerny
pour les arpèges composés
pour les accords

Sandra Joy, piano

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Convocation Hall, Arts Building
www.music.ualberta.ca

Raise your Voice for Rights: a world music concert in celebration of the 60th Anniversary of the Universal Declaration of Human Rights

Saturday, Oct 18th, 2008, 8 PM

Convocation Hall, University of Alberta

'Human rights begin in small places close to home'. - Eleanor Roosevelt, a leading human rights advocate, who helped draft the Universal Declaration of Human Rights.

* * *

Michael Frishkopf, Associate Director, Canadian Centre for Ethnomusicology

Daniella San Martin-Feeney, President of the University of Alberta Amnesty International Chapter

* * *

Kat Danser: guitar and voice

Michael MacDonald: banjo

Tendai Muparutsa, Nicole LeBihan, Matt Love, Rana Al Kadi, and Niyati Dhokai: voice, mbira, guitar, violin

* * *

Dietlind Bork, fieldworker with Amnesty International

Intermission

Michael Frishkopf: piano

Kreisha Oro: voice, guitar, jembe

Jill Younghusband, Russell Baker, Patrick Strain, Terry Nadasdi: voice, guitar, bass

Presented by the Canadian Centre for Ethnomusicology (CCE), University of Alberta, and the University of Alberta chapter of Amnesty International, as part of Amnesty International Canada's small places tour, and Music for Human Rights

for more information, contact:
CCE: www.fwalive.ualberta.ca
AI on campus: Dietlind Bork, dbork@ualberta.ca

Music At Noon

Monday, November 3, 2008 – 12 pm

Program

Abendempfindung, K 523 (1787)
An Chloë, K 524 (1787)
Wolfgang Amadeus Mozart (1756-1791)

Nansee Hughes, soprano
Wayne Zuo, piano

"Dutch Suite" in G Major for Bassoon and Tuba
PDQ Bach (1807-1742)?

I. Mr. Minuit's Menuet
II. Panther Dance
III. Dance of the Grand Dams
IV. The Lowland Fling

Matt Nickel, bassoon
Sam Sobota, tuba

Piano Concerto № 2 in F Major, Op 102 (1957)
Dmitri Shostakovich (1906-1975)

I. Allegro
II. Andante

Rosie Kilgannon, piano
Kyung-A Lee, piano

Acht Lieder aus Letzte Blätter, Op 10 (1885)
Richard Straus (1864-1949)

III. Die Nacht
VIII. Allerseelen

Shelley Roth, soprano
Rover Lai, piano

Movements for Wind Trio (1958)
Robert Muczynski (b. 1929)

I. Waltz

Jessica McMillan, flute
Kim Shire, clarinet
Matt Nickel, bassoon

Sonata in D Major for Two Pianos (1791)
Wolfgang Amadeus Mozart

I. Allegro con spirito

Kelly Kim, piano
Sabrina Fok, piano

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA
CONVOCATION HALL, ARTS BUILDING
www.music.ualberta.ca

Music At Noon

Monday, December 1, 2008 at 12:00 pm

Program

Courante and Bouré from B.W.V. 996 (1717) — J.S. Bach (1685-1750)

Andy Johnson, guitar

V'adoro pupille from *Giulio Cesare in Egitto* (1724) — George Frideric Handel (1685-1759)

Nevada Collins-Lee, voice
Keat Machtemes, piano

Piano Trio in B Major, Op. 8 No. 1 (1854) — Johannes Brahms (1833-1897)

I. Allegro con brio

Emilie-Anne Neeland, violin
Kathleen de Caen, cello
Maria Fuller, piano

Piano Sonata in D Major, Op 28, № 15 (1801) — Ludwig van Beethoven (1770-1827)

I. Allegro

Allison Luff, piano

Music At Noon

Monday, January 5, 2009 at 12:00 pm

Convocation Hall, Arts Building

Program

Brandenburg Concerto №5 in D Major, BWV 1050 (1721) — Johann Sebastian Bach (1685-1750)
II. Affetuoso

Crystal Muller, flute
Kayla Fuller, flute
Sophia Barry, piano

Suite No. 2 in D Minor (1720) — Johann Sebastian Bach
Prelude
Sarabande
Gigue

Roxanne Nesbitt, double bass

Piano Sonata in E Minor, Op. 7 (1865) — Edward Grieg (1843-1907)
I. Allegro moderato
II. Andante molto
III. Alla menueto

Allison Luff, piano

Music At Noon

Monday, February 2, 2009 at 12:00 pm

Convocation Hall, Arts Building

Program

Largo and Rondo (1826) — Ferdinando Carulli (1770-1841)

Eric Lam, guitar
Andy Johnson, guitar

Sarabande BWV 996 (1717)
Sarabande BWV 1007 (1723) — Johann Sebastian Bach (1685-1750)

Andy Johnson, guitar

Un Sospiro (1845) — Franz Liszt (1811-1886)

Etudes (1915)
V. Pour les octaves — Claude Debussy (1862-1918)

Sandra Joy, piano

Music At Noon

Monday, March 2, 2009 at 12:00 pm

Convocation Hall, Arts Building

Program

Tantum Ergo WAB 42 (1896) — Anton Bruckner (1824-1896)
Locus Iste (1869)
Pange Lingua (1868)

Achieved is the Glorious Work (1796) — Joseph Haydn (1732-1809), Arr. by Miller

The U of A Low Brass Ensemble
Amy Beinert, Lawrence Dommer, Samantha Jeffery, and John McPherson, euphonium
Craig Goueffic, Harrison Lee, Catherine Woodruff, and Chris Taylor, trombone
Ray Basaraba and Sidney M'sahel, tuba

Sweet Polly Oliver (1948) — Benjamin Britten (1913-1976)
The Trees They Grow So High (1943)

Nevada Collins-Lee, voice
Keat Machtemes, piano

Piano Trio in E minor, Op. 90 "Dumky" (1891) — Antonin Dvorak (1841-1904)
VI. Lento Maestoso

Amy Kao, violin
Julia Dolman, cello
Allison Luff, piano

Variations Sérieuses, Op. 54 (1841) — Felix Mendelssohn (1809-1847)

Rebecca Ho, piano

Rhapsody in G Minor, Op. 79, No. 2 — Johannes Brahms (1833-1897)

Amy Esler, piano

The University of Alberta Middle Eastern and North African Music Ensemble

directed by Michael Frishkopf

with special guests

The Najva Persian Music Ensemble

present

a spring concert

Thursday, March 26, 2009, at 7:00 PM

Convocation Hall, University of Alberta

Program

Bilafrah (In celebration). Lebanon. *Maqam Hijaz* G. Composed by Assi Rahbani (1923-1986) and Mansur Rahbani (1925-2009), arr. Ziad Rahbani (b. 1956). This instrumental piece is drawn from the Rahbani brothers' musical play *Nass Men Warak* (People of Paper), featuring Lebanese diva Fairouz (b. 1935). The musical is one of many collaborations between the brothers and Fairouz. Assi Rahbani married Fairouz; their son Ziad Rahbani, who has also composed extensively for his mother, works at the vangaurd of the Arab contemporary music scene today.

Dulab Nahawand. Arab *mashriq* (Egypt and Levant). *Maqam Nahawand*. Trad. The *dulab* is a short instrumental piece, commonly performed in the art music tradition of the Arab *mashriq*. Each *dulab* establishes a particular melodic mode (*maqam*), in anticipation of a substantial vocal piece. This particular *dulab* introduces *maqam nahawand*, similar to the Western minor scale. Other *maqamat* feature microtones, half-flats and half-sharps located between pitches available on a piano.

Taqsim Nahawand. *Maqam Nahawand*. Solo: Nadir Bellahmer, *kamanja* (violin). A *taqsim* is a modal improvisation, the musical form best suited to expressing the subtle essence of the *maqam*. The Western violin has been used in the Middle East since the 19th century. As it replaced local bowed fiddles, it subsumed the name of one of them: *kamanja* (*kemence*).

Sa'altak Habibi (I asked you, my dear). Lebanon. *Maqam Nahawand*. Solo: Mona Shubeita, Tony Abinader. This delicate love song was composed by the Rahbani brothers for their musical play *Mais el-Reem* (The Deer's Meadow), in 1975.

Taqsim Nahawand to Rast. Solo: Aws Alshamsan. Modal improvisation transitioning from *maqam nahawand* to *maqam rast*. The *oud*, an unfretted lute common throughout the Middle East and North Africa, is central to traditional Arab song composition and performance. Fret-free, the *oud* (unlike its derivative, the European lute) is capable of infinite microtonal shadings.

Dulab Rast. *Maqam Rast*. Arab trad. This *dulab*, using the same melodic contours as the previous, introduces *maqam rast*, whose pitch set comprises a major scale in which the 3rd and 7th scale degrees have been half-flatted.

La Khabar (No news). Iraq. *Maqam Rast*. Composition by Husayn al-Saadi; text by Tariq Yassin. Featuring: Amal Al-Kheder, David Stark, Rana El Kadi, Tony Abinader. Performed by the acclaimed Iraqi singer Dr. Fathil Awwad, this song became extraordinarily popular in the late 1960s, and was later performed by other singers around the Arab world. The poem expresses a man's sadness after his lover's marriage, while simultaneously evoking the joy of the wedding itself. Dr. Awwad taught at Baghdad University's college of fine arts. After living in Libya he returned to Baghdad in 2005.

Bidad-e Zaman (The injustice of time). Iran. *Dastgah Isfahan*. Composed by Parviz Yahaghi (1936-2007), text by Bijan Taraghi. Solo: Elaheh Ahmadi. Bidad-e Zaman is a Persian *tasnif* (precomposed song) popularized by the acclaimed Iranian singer Marzieh (b. 1926, Tehran). Known as the first lady of Persian music, Marzieh has touched the hearts of millions of people through her enormous vocal repertoire. She sang Bidad-e Zaman in the late 70s, and it became one of her most popular songs. Parviz Yahaghi was a distinguished Iranian composer and violinist, who lived in Tehran. In the 1960s and 1970s Yahaghi composed hundreds of pieces, both for violin and for celebrated Iranian singers such as Banan, Diva Marzieh, Delkash, Pouran, Elaheh, and Dariush Rafei. As a

violinist, his creative performance style has influenced nearly all Iranian violinists of his time. *Dastgah* is a modal structure of Persian art music, comparable to Arabic *maqam* (or Turkish *makam*).

Chang-e Rudaki (Rudaki's harp). Iran. *Dastgah Bayât Esfahân.* Composed by Ruhollah Khâleghi (1906-1965), text by Rudaki (858-945). Solo: Kioumars Poorhaydari, Yuliya Martishuk. Another Persian *tasnif.* Rudaki, considered one of the founders of literature in modern Persian, wrote this poem for the Amir (Prince) Nasr-Ebn Ahmad Samani. The Amir was sojourning in Harat, and had no intention of returning to Bokhara, his home. His courtiers missed their families, so they asked the poet to write verses evoking homesickness in the Amir's heart, thus making him return to Bokhara. Even before Rudaki finished singing the poem, the Amir had mounted his horse to return home.

Avaz in Bayât Esfahân. Iran. *Dastgah Esfahân.* Composed by Mohammad-Reza Shajarian (b. 1940) and Javad Ma'rufi (1912-1993); text by Hafez (1315-1390). Performed by members of the Najva Persian Music Ensemble: Ali Hooshiar (voice) and Raman Yazdani (piano). *Avaz* (literally "vocal") is the improvised non-metric singing of Persian art music, usually accompanied by one instrument. This piece, an *avaz* in the mode Bayât-e Esfahân, was originally performed by Mohammad-Reza Shajarian and Javad Ma'rufi on a poem of Hafez, the most celebrated of all Persian poets.

Shâneh (Comb). Iran. Text by Nasser Rastgar-nejad; set to an Arab melody by Abbas Shapouri (1923-?). Shâneh, also known as "kamtar zan Shâneh" ("comb less"), is an Iranian popular song, said to be inspired by an Arabic melody. It is one of many duets that the legendary Pooran (Farahdokht Abbas Taleghani, married to Abbas Shapouri) and Vigen (Vigen Derderian, 1929-2003, known as "Sultan of Pop," a hugely popular Armenian-Iranian pop music singer) sang together. Different from Iranian classical music, Shâneh exemplifies Iranian pop songs from the 1950s to 70s, composed for the new youth market of that era. The song cries: "My love! Comb your hair less, as my heart has nested in its curls and waves. You will injure my heart if you keep combing your hair."

al-`Uzubiyya (Bachelorhood). Arab *mashriq* (Egypt and Levant). *Maqam Nahawand.* trad. Solo: Ashraf El-Assaly. This melody, simple yet powerful, is typical of the Syrian *qadd* tradition, and appears to be the source for Shâneh.

Ahabbek Law Tekun Hader, Ahabbek Law Tekun Hajer (I love you whether you're here or away). Saudi Arabia. *Maqam Bayyati.* Composed by Talal Maddah (1939-2000), text by Lutfi Zayni (1939-2001). Solo: Mona Shubeita and Samira ElAtia. This song was composed and popularized by the celebrated Saudi singer, musician and composer Talal Maddah, known as *Qitharat al-Sharq* (Lyre of the East) and (later) as *Sawt al-Ard* (Voice of the Earth). Poet Lutfi Zayni, also the first actor to appear on Saudi television, was known as the "complete artist." *Maqam bayyati* contains a half-flatted second scale degree.

Taqsim Huzam. *Maqam Huzam.* Solo oud: Aws Alshamsan. *Maqam huzam* is distinctive for its half-flatted tonic! The same mode is featured in the following two pieces.

Dulab Huzam. *Maqam Huzam.* Arab trad. Another *dulab*, helping to establish *huzam.*

Raqs al-Hawanem (Dance of the ladies). Egypt. *Maqam Huzam.* Trad. Solos: Pamela Cruise (dancer), Cari Friesen (dancer), Ashraf El-Assaly (*oud*), Rick Mattar (*tabla*, goblet-shaped drum). A traditional Egyptian melody, accompanying the *raqs sharqi* (eastern dance), typical of Egypt and widely known throughout the region.

I n t e r m i s s i o n

Dulab Rast. *Maqam Rast.* Trad.

Ya Shadi al-Alhan (Oh singer of songs). Egypt. *Maqam Rast.* Composed by Sayyid Darwish (1892-1923) on an old text. Solos: Rana El Kadi and Tony Abinader. A famous *muwashshah* (classical Arabic strophic poem) by Egypt's seminal composer of the early 20th century. We perform this beloved song to the accompaniment of a traditional 14-beat *darb* (metric cycle), known as *muhajjar* ("rocky").

Longa Riyad. Egypt. *Maqam Nahawand* in G (Farahfaza). Composed by Riyad al-Sunbati (1906-1981). Featuring Aws Alshamsan, Nadir Bellahmer, Niyati Dhokai, Peeware Sapsuwan, Steven Byrne, Martha Steenstrup, and Michael Frishkopf. The *longa* is an Ottoman instrumental form, in which multiple melodies (usually in different

maqamat) alternate with a melodic refrain. This well-known piece was composed by Riyad al-Sunbati, one of Egypt's greatest composers of the mid-20th century, as well as an *oud* virtuoso.

Il Hilwa Di (This beautiful girl). Egypt. *Maqam Hijaz* (ending in *Bayyati*). Composed by Sayyid Darwish (1892-1923). Featuring Ashraf El-Assaly and Samira ElAtia. "This beautiful girl arose early to bake, as the rooster crowed *kuku* at dawn." In this song, one of his most popular, Darwish portrays an early morning Egyptian scene, as people awaken and get to work, commenting on their hardship and endurance. Sayyid Darwish was an innovator in social realism; many of his songs speak of ordinary, everyday life.

Leylim Ley. Turkey. *Makam Kurd*. Composed by Zulfu Livaneli (b. 1946). Featuring: Samira ElAtia, Amal Al-Kheder, Elaheh Ahmadi. *Taqasim* by Aws Alshamsan, Michael Frishkopf. "Thinking of the spring of my life turning into autumn, I'm destroyed and shattered, staying up all night." Leylim Ley is a Turkish folk song of love and nostalgia from the 1970s, associated with the popular singer Ibrahim Tatlises. The composer is a well-known folk musician, novelist, columnist, and one-time politician.

Wahrane Wahrane (Oran Oran). Algeria. *Maqam hijaz* on C. Lyrics and music by the French-Algerian composer and performer Ahmed Wahby (1921-1993). Solo *oud* taqsim: Aws Alshamsan. *Wahrane* (Oran) is a city in western Algeria, and home to many of the greatest exponents of *rai* music. Starting in the 1960s, *rai* (literally "opinion"), drawing on 1930s roots in urban folk music, modernized through fusions with global styles (from rock, blues, and jazz to reggae and rap), and by addressing issues of contemporary concern to the youth, such as sex, drugs, and alcohol. Persecution in Algeria (including the assassination of *rai* star Cheb Hasni) led many *rai* singers to exile in Paris. In the 1990s, Khaled (b. 1960), the "king of *rai*", launched Wahrane to worldwide fame.

A Vava Inouva (Oh my father). Composed by Idir (b. 1949), text by Ben Mohamed. Featuring: Nadir Bellahmer, Ben Ragosin (guitar), Dion Brocks (mandolin). Narratively, this remarkable song, with its folk-guitar style and complex metrical structure, draws upon storytelling traditions of Berber Kabylia, in the Algerian highlands. After its release in 1973 the song became exceedingly popular, not only in Algeria, where it served as an emotional emblem of Berber identity, but throughout Europe as well (and especially in France). The composer, Hamid Cheriet, a.k.a. Idir ("to live"), was born in Aït Lahcène, Algeria. He is considered a global ambassador of Kabyle Berber culture.

Allah ya Moulana (God, oh our Lord). Morocco. Composed by Nass El-Ghiwane (and rearranged by M. Frishkopf). Featuring Samira ElAtia (voice). Violin solo: Nadir Bellahmer. "Morocco's Nass El Ghiwane are legends across North Africa, comparable in status and influence to that of The Rolling Stones on rock music." (BBC Radio, 2008) Formed in 1963, the band (whose name roughly means "new Dervishes") has innovated by incorporating local Moroccan musical traditions. Their performances influenced music across North Africa, including Algerian *rai*. (Martin Scorsese used their song "Ya Sah" for *The Last Temptation Of Christ*.) Our arrangement of this Sufi-inflected song features heavily syncopated bass and percussion, alluding to the distinctive Moroccan musical-spiritual tradition of *Gnawa*.

Oudak Rannan (Your oud resounds). Lebanon. *Maqam Bayyati* in G. Composed by Ziad Rahbani. Solo: Rana El Kadi. Lead dancer: Nizar Ali. A story maintains that this song was composed during Lebanon's sectarian civil war (1975-1990) to honor the guard outside Fairouz' home in Beirut. Fairouz comes from a Christian family. The guard, who was Muslim, used to accompany Fairuz on the *oud*, but later lost his life in armed clashes. The song, which appeared on Fairouz' 2001 album *Maarifiti Feek*, accompanies *dabke*, the traditional line dance of Levantine and Iraqi Arabs. Please join in!

Performers

Ali Shawwa, percussion, voice
Ali Hooshiar, voice
Amal Al-Kheder, voice
Andrew Halladay, *daff*
Ashraf El-Assaly, voice, *oud*
Aws Alshamsan, *oud*
Ben Ragosin, *oud,* guitar
Cari Friesen (TA), clarinet, dance
Catherine Scheelar, *sagat*, voice
David Stark, voice
Dion Brocks, electric bass, mandolin
Drew Price, *kamanja*
Elaheh Ahmadi, voice
Elysia Donald, voice
Jacek Sbieraj, *kamanja*
Jessica Keyes, *nay*
Karen Kang, *riqq,* voice
Kioumars Poorhaydari, *tonbak,* voice
Leslie Precht, voice, clave, shaker
Marjan Mirheydari, voice
Martha Steenstrup, percussion, voice
Melanie Wiens, percussion, voice
Michael Frishkopf, *org*
Mohamed Salama, *oud*
Mona Shubeita, voice
Nadir Bellahmer, *kamanja,* guitar
Negin Razavilar, voice
Niyati Dhokai, *kamanja*
Nizar Ali, percussion, voice
Pamela Cruise, voice, *sagat,* dance
Peeware Sapsuwan, *kamanja*
Priscilla Li, percussion
Raman Yazdani, piano
Rana El Kadi, voice
Rawane Nassif, percussion, voice
Rick Mattar, *tabla*
Samira Elatia, voice
Steven Byrne, *tabla, riqq*
Tony Abinader, voice
Yuliya Martishuk, percussion, voice

Sponsored by the University of Alberta Department of Music, and the Canadian Centre for Ethnomusicology.

The Middle Eastern and North African Music Ensemble is a course available for University credit. For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit:
www.fwalive.ualberta.ca/mediawiki or www.uofaweb.ualberta.ca/music/

Upcoming world music concerts in Convocation Hall:

Friday, March 27, 7:30 PM: The Indian Music Ensemble, directed by Sharmila Mathur, presents *Rag Rangoli: Colors of Indian Music*

Saturday, March 28, 8 PM: The West African Music Ensemble, directed by Robert Kpogo, with guests Wajjo African Drummers & Dancers, and Tendai Muparutsa & group

Music At Noon

Monday, April 6, 2009 at 12:00 pm

Convocation Hall, Arts Building

Program

Das verlassene Magdelein (1888) — Hugo Wolf
Auch kleine Dinge (1891) — (1860–1903)

Shelley Roth, soprano
Rover Lai, piano

Six Studies in English Folksong (1926) — Ralph Vaughn Williams (1872-1958)

I. Adagio
II. Andante sostenuto
VI. Allegro vivace

Ray Basaraba, tuba
Andrew Sims, piano

Movements for Wind Quintet (1962) — Robert Muczynski (b. 1929)

Twila Bakker, flute
Matt Jaffray, oboe
Janna Trace, clarinet
Stephanie Wichuk, horn
Matt Nickel, bassoon

Images, Book 1 (1901-1905) — Claude Debussy (1862–1918)

Reflets dans l'eau
Hommage à Rameau

Andrew Sims, piano

Suite for Cello, Op. 72 (1964) — Benjamin Britten (1913–1976)

Amy McClary, cello

New Music Concert

A concert featuring works by graduate composers
2008-09

Works for saxophone quartet

Po-Yuan Ku, soprano
Jeff Anderson, alto
Allison Balcetis, tenor
Andriy Talpash, baritone

1. *Les Imponderable No. 8.1: Treny* — Jacek Sobieraj
   I – IX

2. *Mojave* — Colin Labadie

Intermission

Works for mezzo-soprano, ensemble, and electronics

Maura Sharkey-Pryma, mezzo-soprano
Don Ross, bass clarinet
Trevor Sanders, guitar
Roger Admiral, piano
Jim Cockell, viola
Andriy Talpash, conductor

3. *Two and Two* — Colin Labadie

   I. Learning
   II. Understanding
   III. Acceptance

4. *Spiritual vs Physical* — Jacek Sobieraj

5. *Drei Waldegedichte für Musiker und Schallschaften* — Trifon Heney

   I. Ruh
   II. Waldkonzert –Interlude
   III. Waldandacht

In recital

Michael Morimoto, saxophone

Assisted by

Roger Admiral, piano

Thursday April 16, 2009 at 7:00 PM

Program

Sonate pour alto saxophone et piano (1970) I. Allegro II. Lento III. Allegro Moderato	Edison Denisov (1929-1996)
Improvisation I & II (1972, 1973)	Ryo Noda (1948)
Sequenza VIIb (1993)	Luciana Berio (1925-2003)
Chant Premier (1974)	Marcel Mihalovici (1989-1985)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr. Morimoto.

Welcome to Jeremy Doody's Junior Recital

Silence is Golden

Please do not applaud at any point in the performance.

Mazurka in A minor, Op. 17, No. 4	Frédéric Chopin (1810-49)
Nocturne in C# minor (posthumous)	Arr. Richard Yates
Concierto de Aranjuez	Joaquín Rodrigo (1901-99)
ii. Adagio	
Assisted by Denis Arsenault (piano)	
Piano Phase (excerpt)	Steve Reich (b. 1936)
Crystal Silence	Chick Corea (b. 1941)
	Arr. Jeremy Doody
Nocturnal, Op. 70 (after John Dowland)	Benjamin Britten (1913-76)
4' 33"	John Cage (1912-92)
Hey Jude	Lennon/MacCartney
	Arr. Jeremy Doody

Gracious thanks to my family for their constant, lifelong support of my musical efforts, and to my guitar teacher, Carl Lotsberg. Special thanks also to my colleagues in the music department, and to my wonderful teachers for their continuing inspiration.